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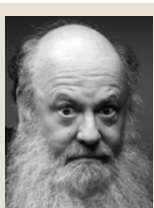
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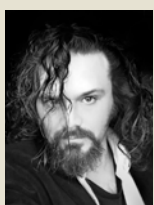
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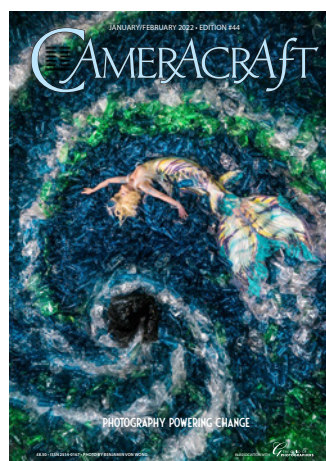
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to digital

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Cameracraft comes to you with the valued support of
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Sigma's price beating fast APS-C zoom

THE ALL-NEW SIGMA 18-50MM f2.8 DC DN | Contemporary is Sigma's first mirrorless zoom for crop sensor cameras. With a full-frame equivalent focal range of 27-75mm, it combines exceptional versatility with an ultra small and light body, superb build quality and impressive optical performance. It also offers a large f2.8 constant aperture for better focusing, low-light shooting and differential focus effect.

The lenses used three aspherical elements to simplify design to 12 elements in 10 groups, and reduce size, taking 55mm filters and only 74.5mm long.

It's aimed at all general photo and video applications and has a good macro/close-up ability achieving a scale of 1:2.8 at the minimum focusing distance of just 12.1cm. Autofocus is fast and quiet thanks to the use of a stepping motor. At less than 300g the 18-50mm is perfect as an everyday lens for a crop sensor body, or to use in cropped still and video modes on a full-frame body. It is available for L-Mount and Sony E-mount cameras with a highly competitive price of just £429.29.

<https://www.sigma-imaging-uk.com>

Nikon rolls out more Z-mount lenses



THE NIKKOR Z 800MM f6.3 VR S is an S-Line (top range) lens with outstanding resolution. A Phase Fresnel is incorporated for the first time in a NIKKOR Z lens, greatly reducing size and weight despite being a super-telephoto. Final details have not been given but it seems to use the same 52mm filter slot as the F-mount 800mm f5.6.

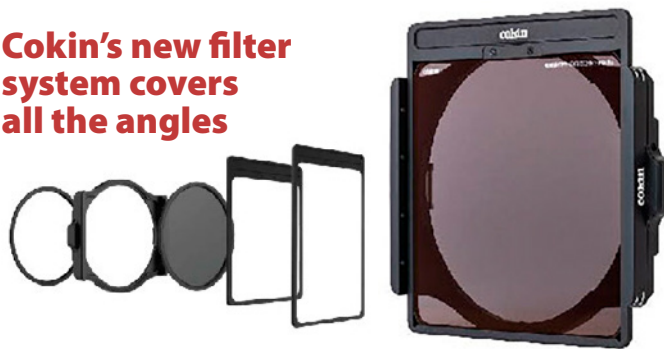
Other lenses – actually available now – include a new Nikkor Z 28mm



f2.8 non-SE (plain livery!) which fills an important gap and only costs £249, focusing down to 19cm with a subject scale of 0.2X. Also offering 28mm is the new 28-75mm f2.8 Z zoom, at a fair price of £949 meaning Z-system owners don't need to worry about independent lenses not being made – its 67mm filters, 19/39cm minimum focus, clickless aperture option and reduced focus breathing for video should be noted.

<https://www.nikon.co.uk>

Cokin's new filter system covers all the angles



THE NEW COKIN NX-SERIES Filter Holder System is now available in the UK and Ireland exclusively distributed by Holdan. The 100mm-wide filter format has become Cokin's most popular size since its launch in 2005 and the radical new NX-SERIES holder system allows 100mm filters to be used on ultra-wide-angle lenses of 14mm, or wider in some cases. The filter-holder is made from premium aluminium and is both compact and lightweight.

The NX-SERIES filter holder system is compatible with Cokin Nuances Extreme filters, Nuances Clearsky and Infrared IR720, as well as COKIN adapter rings in 'L' size (also known as Z-Pro). COKIN has also extended compatibility to 100mm filters made by other manufacturers, provided they have a common thickness of 2mm.

The NX-SERIES filter-holder uses metal frames which has enabled COKIN to increase the angle of view of the filter-holder and consequently reduce the risk of vignetting, even with ultra-wide lenses. These frames are available for 100x100mm, 100x143.5mm, and 100x150mm. There is a dedicated polarising filter placed closest to the lens which can be rotated using an adjustment wheel in the filter-holder, highly efficient and only absorbing 1 f-stop of light. It is provided with an individual protective pouch.

Kits are priced from £225 to £710.

See: <https://www.nx-series.com>



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Hammersmith, W6 8DR

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The Societies
of Photographers

Societies' show move to March gets thumbs up from everyone



NOW IN ITS 19TH YEAR The Societies of Photographers will hold their annual London Photo Convention and Trade Show from Wednesday 16th to Saturday 19th March 2022 at the Novotel London West, Hammersmith.

Europe's largest 'open to all' free* photographic Trade Show hosts 100 exhibitors, alongside of 200 hours of classes from 80 speakers, dedicated Business School, International 20x16" Print Competition, Photographer of the Year Presentation Evening and so much more.

Sony, Canon, Epson and Fujifilm are just some of the leading companies lined up to show their latest products supported by Cameraworld and Park Cameras as the main supporting dealers.

The Societies of Photographers CEO Colin Jones says "This is a great opportunity to be the first to see new 2022 products and services on offer from major manufacturers in the photographic industry.

"The move to March has been welcomed by the photographic trade and members alike, with so much positivity surrounding the event, it's going to be a fantastic Convention and I look forward to welcoming you all"

For more seminar information, special offers and updates on The Societies of Photographers 2022 London Photo Convention, visit the free* registration link: <https://thesocieties.net/convention/>

*Pre-register before 28 February 2022 for FREE and avoid £10 entry fee to Trade Show. Classes, Packages and Awards Presentation Evening Ticket prices are available online. Use Cameracraft reader online code **CC10** and save 10% off all tickets.

Save 20% on top London studio facilities in January

PHOTOGRAPHERS can invite their clients to meet and get time-sensitive shoots in the bag at top quality by using the 3Objectives' central London studio at discounted rates this winter. With 1,200 square feet of high ceiling camera room and a 22 foot lens to subject distance, the studio has meeting space and offers lighting, iMac, Capture One and Adobe software, camera and lens hire along with essential backgrounds and staging.

It's possible to arrange everything required in advance to arrive by train (or flight) without congestion charges or vehicle access problems if the client is able to provide products, models, and art direction as needed.

The 20% discount applies to studio space and the 3Objectives photographer. Other features include, a Capture One certified operator, hair and make-up artist or stylist if needed. Just Quote PV Dec/Jan.



The studio is two minutes from the Oval tube (Northern Line). With a corner cove, 12ft background stands and over 25 seamless colours in stock essentials include painted or plain flats, stools, plinths, black and white polyboards, silk scrim screen and more. As an **ec2i** facility, you can also benefit from Synergy DAM, the group's digital asset management service to store, catalogue, proof, deliver and convert almost any format of image, movie, design and print production file – proof against software discontinuation and the pitfalls of popular cloud and NAS solutions.

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CAMERACRAFT TECH

Lexar LRW500U and SDXC 2000X

If you are fed up with the time it takes to transfer cards full of big raw files to your computer, the bottleneck may be your SD card slot – and it costs very little to do it 2-3X faster

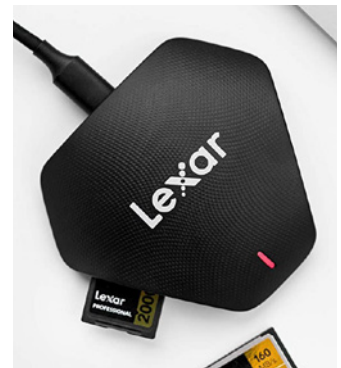
In the process of researching UHS-II we realised that while cameras use it for speed of writing, the SD card slots in all the most recent MacBooks (Air and Pro) and iMac not only do not support UHS-II but are pretty slow UHS-1.

Only these Macs have UHS-II SDXC card slots – MacBook Pro introduced in 2021, iMac introduced in 2020, and iMac Pro.

Shooting speed is not the only reason to use UHS-II, if you are filling cards with weddings the faster transfer of the files to your system can make a big difference.

The Lexar multi card USB 3.1 LRW500U reader which supports UHS-II SDXC cards has been only £17.99 on Amazon UK with a normal price of £28.10 and if you have an older Mac or PC, or an older reader like the USB 3 Lexar Professional LRW300U we have been using, it's a small price to halve the time spent copying files off cards.

Even if you own the latest Macs, their SD card slots only support UHS-II up to 250MB/s. The Lexar reader can transfer 312MB/s from UHS-II cards when connected to USB 3.1, and up to 170MB/s from UHS-1 cards. The latest Lexar Professional SDXC UHS-II Gold series cards have a 300MB/s read speed (260MB/s write) so are very close to the maximum transfer rate. Until UHS-III becomes a reality, the next stage of doubling has not hit this format – Lexar and others will add CFexpress Type A offering 800MB/s or faster read. Bear in mind that many USB 3.1 cards and busses, not to mention SSD and HD drives, may be slower than this but



most can now handle 300MB/s. Our iMac 27" is a late 2013 3.5GHz i7. We tested the Lexar 2000X card, a comparable high end Delkin, both the old LRW300 and new LRW500 card readers and the Mac's SD slot. A typical shoot folder of 14.31GB took 2m 30s to copy over to SSD via the Mac slot, 3m 06s via the older USB 3 reader, and just 1m 06s using the new USB 3.1 reader. The two fast high end cards had a second or two difference, at random, between them. These Lexar readers can copy from one slot to the other, and reading from a 300X CF card on to the 2000X SD took 1m 9s for a 3.22GB folder on the new device, 1m 22s on the older. The new reader also accepts Micro SD cards. Verdict: the LRW500U even on our old system can cut transfer times by 60-67% – or as much as 18 minutes for a full 128GB card. It also allows full or half duplex, meaning data can be transferred both ways at once, so a fast card mounted in the reader can be used as storage or even scratchdisk space.



QR code – Amazon link

Dealer's Digest

86 and not out! No, not the English cricket team in Australia at the Ashes but the age of a 1935 Zeiss Super Ikonta 530/2 dating to around 1935... once, things were built to last.



I took a phone call at the shop last week from a lady finding her grandmother's camera – which I identified as a Zeiss Super Ikonta 530/2. Although in need of a small lubrication service the camera would be perfectly usable, taking 120 roll film and giving either 6x9cm negatives or with a film gate mask converting to 6x4.5cm.

The camera has a coupled rangefinder and has a Tessar 10.5cm, a high quality lens. It all adds up to a to make for a very desirable camera in today's market. I can't imagine many of today's offerings being usable in the year 2100!

Being **built to last** seems a thing of the past, built-in obsolescence a given. Disruptive technology unavoidable.

Forgive me for going off on a tangent which to be fair I often do... apart from being obsessed with all things photographic my interests stray into the world of hi-fi, vintage lawnmowers, and just for good measure gliding. One of the best sites in the UK is here on the Long Mynd near Church Stretton where I am based. Vintage aircraft, metal detecting, chess, history, reading – life is full. The reason I mention this is twofold.

I recently read a superb book by Tom Fort called *Our Love Affair With The Lawn*, part of which is the history of the lawn mower, invented by Edwin Budding in approx 1830. I find it brilliant that he also later invented the adjustable spanner, genius!

Fast forward to the 1920s and Dennis lawnmowers based in Guildford, Surrey, were making some of the finest mowers money could buy with a price tag to match – £90 was a lot of money then! The problem was that they were so well made Dennis ran out of customers as they were rarely replaced. The company fell on to hard times and the brand lived on through successive owners. So different to the culture today.

The second reason I mention this is that after buying a few photographic items from a customer this week he asked me if it

The Super Ikonta 530/2



© Chiswick Auctions

was only photographic equipment that I bought. On delving deeper it transpired that he was selling his old hi-fi which included a well respected turntable called the Linn LP12 Sondek, something I have wanted to own for many years.

Launched in 1972 the Sondek set a new standard, built in Glasgow by an engineering firm. The owner turned then-current thinking on its head – instead of the speakers being the most important part of the system it was to be the source.

You can still buy a brand new LP12 today with a fully loaded top of the range version costing over £23,000 (*web page, below*) – but the reason I mention this is that the Linn of 1972 has the option of upgrades to nearly every component from power supply, tone arm, bearings and more to improve the sound. No built in obsolescence here! Today a Linn LP12 is as desirable and usable as it was in 1972 and with the huge revival of interest in vinyl maybe even more so.

If only Dennis lawnmowers had followed this route.

In some ways this mirrors the massive interest in film cameras with the subsequent raising of values of the finest analogue equipment such as Hasselblad and Leica, both of which have stood the test of time like the LP12 and can be serviced, maintained and added to.

One difference though is that whereas the LP12 is still being made the cameras we love are getting older and are a finite resource. I do wonder if the odd rumour that I

hear about Leica launching a new rangefinder type film camera are true. I think the timing is perfect.

On the issue of servicing (or CLAd as the Hipsters would call it) (easy to spot with the obligatory red soft shutter release and artificially induced brassing and distressing of the black surface) there is a worrying trend of 'home servicing'. Why pay a qualified camera technician with many years' experience when after watching a few YouTube videos you can become an overnight expert? Armed with your syringe of WD40 you can cure your Canon AE-1 mirror cough, never mind that after a few weeks it will have caused major problems... many cameras are being ruined and I am extremely cautious when purchasing to know the history of each camera.

Delving deeper into the issue of spares and servicing there are now a number of cameras that pose major problems in getting fixed due to a lack of spare parts such as circuit boards. I advise customers to do their homework before parting with their hard-earned. If in any doubt

please feel free to call me, or speak to your local dealer.

Another issue is the lack of apprenticeships or anybody following in the footsteps of the ageing workforce in camera repairs. My main repairer who I have used for the last 40 years is now past retirement age is slowly winding down. He is offered more work than he can cope with. I don't blame him. His skill set is enormous and his work of the highest quality but there is nobody to pass the baton too otherwise he would have hung up his tools a few years ago. It is a worry for myself and my business. Maybe I can get him to write a book!

A repair company I can recommend is P and J based near Stoke, used a lot by the trade. You will not find a better man to look after your Hasselblad. Within Leica circles, Malcolm Taylor is again well past retirement age with no follower. I believe in Finland they now have a school to learn camera repair. If we could set one up here I could recommend a few teachers...

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I was 14 when Pink Floyd's *Piper at the Gates of Dawn* album came out. It was the best thing I'd ever heard and the cover photograph using a multi-image prism expanded my fledgling interest in photography. Mine wasn't a typical taste in music or art. I made my mother, very much a conservative woman in her mid-50s, listen. She must have paid more attention than most parents did, as on hearing the words of Syd Barrett's song *Chapter 24* she said "that sounds like something from the i-Ching" without knowing its title.

I thought little more about this until I decided to look at 'change' and typed one line from the song into Google – "change, return, success". As usual I ended up way down the rabbit hole learning which English translation from a German translation of the *Classic of Changes* (i-Ching) this was based on. Chapter 24 is a collection of words written to consult when interpreting the 24th hexagram in this venerable Chinese oracle. The hexagram on this page is "return" and marks the point between change (which might be Autumn) and success (which might be Spring). It's associated with the winter solstice and with renewal in any kind of cycle. That could be in life, love, learning, creation, travel, business, war or almost any aspect of the material or spiritual worlds.

No doubt those who have studied Taoism and the i-Ching will know it's over-simplification, but after reading whatever I could find on-line and in my library I felt it was a symbol for where we are now when so much is changing and we have to pass a turning-point to reach renewal.

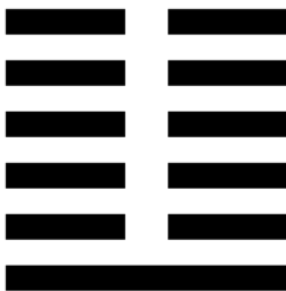
Certainly the cover and main feature in this issue on the work of Benjamin Von Wong reflect a situation which *must change* if humanity is going to succeed in future. When Associate Editor Gary Friedman wanted to interview Ben and run a substantial portfolio it seemed right for this midwinter turning-point, just after Cop-26.

So, if there's a hint of this in some of our contributors' pieces for this edition that's where it has come from – my ramblings and Diane's attempts to interpret what on earth I was on about!

CHAPTER 24

by David Kilpatrick

It goes with the midwinter months and signifies 'return', the end of one cycle and start of new one. The i-Ching uses language and symbols from a distant past and culture. Chapter 24 seems to fit the position we're all in now.



Part of my first submission of environmental photographs to ACE 40 years ago – a land drain or tributary (not the right word!) flowing into the River Don between Sheffield and Rotherham in 1976. It wasn't difficult to find subjects like this but change was on the way.

Eco-logy to e-conomy

I remembered that ten years after my teenage initiation in photography and music, I was pushing for change in the photo industry. I used 35mm, I loved the medium and its natural look compared to the old-fashioned rollfilm and large format work so common in the 1970s. I'd started wanting to be Cartier-Bresson but ended up drawn more to Jeanloup Sieff, Phil Sayer and wide-angle high contrast monochrome drama. This worked in a world where publications wanted black and white with impact – but change was happening, and the change was to colour.

Although the 35mm colour slide was the primary medium for colour supplements and aspirational impossibilities like *National Geographic*, it wasn't accepted by most photo libraries and many publishers. The photo magazine I was freelancing for, *Photo Technique*, was mostly 35mm. At the same time graphics technology was changing and photoset type meant my draughting-board, Letraset, Rotring pens, darkroom lith film and interest in the environment, industry and what we then called 'ecology' got me involved in related publications. It also got me photographing pollution, waste, redevelopment, dereliction, urban decay, changes in the countryside, coastal erosion, drought, social issues, new energy sources and so on.

Along came a music industry photographer, John Panton, with a newly-set-up photo library in his Mayfair basement. ACE was going to specialise in all those things and major on 35mm colour slides. If you look up the history of ACE you'll find that like so many photo libraries based on filing cabinets full of slides it eventually let contributors down. I made a few decent sales during its 1980s-90s heyday and did get my originals back when digital scanning – and later digital cameras – forced big changes on that whole industry.

Those of us left with a working lifetime invested in photo library stock will agree that this change didn't bring success for photographers but certainly did for the owners of the new on-line photo libraries.



The site including the notorious Vinatex PVC plant near Staveley, Chesterfield, photographed on 6 x 9cm above (successfully licensed by The Telegraph Picture Library which preferred rollfilm originals). Right, a different view of Staveley with coal train and the coking plant more typical of the wide-angle (17mm) high contrast black and white I sent to agencies, newspapers and magazines. It's now long gone. Photography helped environmental activists and it was easier to wander round with a camera without being challenged by security guards. Both images around 1977.



Ultimately the change was a good thing. At the time I was covering environmental issues, my photography was doing its worst to wreck the environment. Analogue as we now call it, or silver halide imaging, used every bit as much of the Earth's mineral resources

as digital does. It also unbalanced the financial world. The price of silver was massively affected by speculative buying to fuel demand largely from the photographic and printing industries.

The chemicals used were far more damaging than we knew. When I moved to Scotland in 1988 it was still normal for studios and small darkroom printers to put waste fixer down the drain because there wasn't enough for a silver recovery firm to collect it free along with all waste film and scrap prints. Photo retailers, large studios and labs could make thousands a year from the silver in their waste so it was generally recycled. I put enough used fixer down the drain to find, many years later, that a missing drain rod recovered had been finely silver-plated. Silver is a biocide, prevents sewage from degrading naturally, and it must have had a serious effect before new laws meant we saved all the

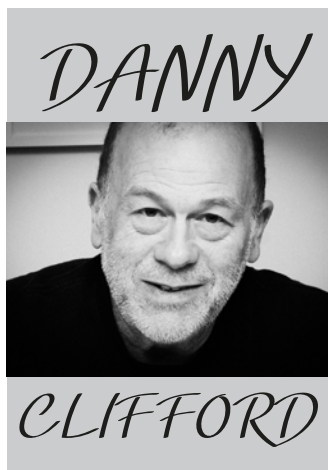
used chemicals for collection.

I loved darkroom work – I made up the chemistry and maintained the hardware well. My father started me with a purpose fitted darkroom around that same 14 year old time and for the next 40 years I was never without one. But my hands were a mess of sore cracked fingers, and I'm sure sure working with colour processes including deep tank Cibachrome didn't do my airways any good. After I went fully digital around 2006 and stopped using film output for litho printing I never had the same skin or breathing problems again.

That change removed much of the turnover and profit of my business but in the end it was for the good – and the move away from silver image across the world must have had a great effect, even if we've replaced that environmental ill with countless more.



Still sealed, a mid-1970s 35mm slide returned about 20 years ago by ACE.



Hitch your wagon to a star – the best advice I ever took!



Dylan by Clifford and (below) Clifford snapped by Dylan: like twins, eh?

"I was Dylan's double"

How 19-year-old photographer **Danny Clifford** became Bob Dylan's official doppelganger.



LONDON, JUNE 1978. Danny Clifford, 19, tumbles upstairs into The Who's office, 112 Wardour St. "Any calls, vonne?" he jokes. A maverick backney-born photographer-on-the-make who'd fallen in with Keith Moon, Clifford had acquired a desk in the office. There was a call for him that evening. It was Paul Wasserman – the press officer – calling from The Garden Hotel, Kensington, and asking about to pass the phone to Clifford. A week ago, Clifford had been this way to the front at Earl's Court, camera down, but ticket, camera down. Under arm, film in socks. Of beers he'd convinced himself were "for Paul McCartney". He rattled off a roll of film. His pictures ran in The Evening Standard and Melody Maker. "Bob really liked the shots," says Wasserman and suggests they meet in Paris on July 5. With camera and toothbrush, Clifford took the bus

to Paris. Backstage, Wasserman gave him his card, "if you get to LA, call".

By August, he had enough cash for a standby to LA, – and hoped to stay with great Aunt Connie. Keith Moon and chauffeur, Big Dick, dropped him at Victoria. That night, Moon was found dead in his apartment. "I heard it on the radio in LA... like a bad dream."

Next morning, Danny was at Wasserman's office on North Robertson Blvd leaving the Paris transparencies and his Aunt's number at reception. Before long, Dylan's manager, Jerry Weintraub, was on the phone, telling him he was going to be Bob's US tour photographer... starting Wednesday.

They met at Intertech Aviation at 8am on a private airfield. On the plane, Danny sat at the back. After an hour, he was invited to talk with Bob. "Tell me what you've been doing," Dylan said. Danny told him he'd been working with Dire Straits. "I love that band," said Dylan. "Do you know Mark Knopfler?" Dylan hassled Clifford for their manager's number. "In Portland, Dylan bought me a leather wallet and shoes. [tour manager] Dick Curtis had the idea that I should be Bob's decoy. If we pulled up in a crowd, I'd get chased. I was much younger, but with the hair and sunglasses we fooled a lot of people."



CITY PRICES
DYLAN'S TRIUMPH PICTURES
Evening Standard

Danny Clifford has a lifetime of music photography under his belt and is now a popular speaker inspiring new generations. See: <https://www.dannyclifford.com>

A cutting from a Mojo magazine (<https://www.mojo4music.com/>) story of how Danny acted as Bob Dylan's decoy double to fool mobbing fans with his hair. Right hand page – Danny's first pictures of Bob in action made promotional posters for the US tour (top left) and Danny has continued to photograph Bob regularly ever since (bottom right).

In June 1978 my close mate, and fellow photographer, came bounding into my office in Wardour St, Soho, London and proclaimed "Bob Dylan is coming to England, we have to shoot this". I agreed with him and proceeded to try to get us both a photo pass.


I called CBS Records and spoke with their Press Officer, Ellie Smith. I asked very politely for two photo passes for Bob Dylan's big opening night at London's Earls Court Arena. She said, nope, no freelancers and hung up. I immediately called back to try and make my case. I got straight through and said, hello and I explained that we had been cut off. She abruptly informed me that she had hung up. This time she said goodbye first, then hung up.

Matthew and I then quickly decided that it would now be plan B. So, off we went and bought ourselves two of the cheapest tickets for Bob Dylan's big opening night at Earl's Court. A week or two later, Matthew and I arrived at the venue. Our cameras were all well concealed. My Nikon F2As body was under my arm, the lens down my tucked in trousers. If an eagle-eyed security person spotted a camera, we would have been thrown out. So, we said good luck to each other, and we took our chances and headed off into the foyer. Our tickets were not for the front row, but they were for the top of the arena and at the back. Not much good for me as I had with me one Nikon F2As and one lens, a Nikkor 135mm f2.8.

I looked across at the main doors heading down to the front of the stalls and saw the security checking tickets. I knew they wouldn't let me through with my ticket for upstairs at the back of this enormous arena. So, I went and bought as many bottles of beer that I could carry, from the bar. Then when the lights went down in the auditorium, I raced forward to the doors with the rest of the crowd. The ticket security were overwhelmed, as I had hoped. I was asked where my ticket was and I said it was in my back pocket, but, look I have Paul McCartney's beers here. Security said who? I said I am with Paul and Linda, also Rick Parfit and Rory Gallagher – I had been working

JERRY WEINTRAUB & BILL GRAHAM
PRESENT IN SAN FRANCISCO

Bob Dylan



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TICKETS: \$12.50, \$15 RESERVED... LIMIT 6 TICKETS PER PERSON
TICKETS ON SALE: SUNDAY, OCTOBER 14TH, AT ALL BASS OUTLETS, INCLUDING POST RECORD FACTORY STORES,
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FOR MORE INFORMATION, CALL 415/381-7532, 408/297-7532, OR 916/331-1414. TO CHARGE TICKETS BY PHONE, CALL 415/835-4342
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AUTHORIZED TICKET AGENCY.

quite a lot with all of these artists. I spent many a night at Paul and Linda's London house (long Story) and I had been touring with Quo and Rory extensively as well as working on Rory's album 'Photo Finish'.

Once I had given the security guard one of the beers, I was in. Down to the front, giving away one more beer to another security guard. I arrived at the front and dumped the beers and asked my friends to move up for a min. Rick and Rory thought it was very funny and did. I said I will only be there for about one song. I then photographed Bob Dylan for the first time. I didn't stay too long as I knew I would be thrown out if I stayed. So, out I went.

I called all the papers, who swiftly declined my offer of photos. Finally, the *London Evening Standard* said bring the films up and let's see them. So, I raced all the way to Fleet Street. I got up to their office and I processed the Tri-X film pushed two stops to 1600 and left them and a contact sheet on the desk of Philip Evans, who I didn't know. But, he was the picture editor who was arriving in at 3am to edit all photos.

I hitch hiked to my parent's house outside London in Old Welwyn, Hertfordshire. I got a lift from a truck driver who dropped me on the dark A1 near Welwyn Garden City and I walked the last three or four miles through the dark country lanes. The next morning, I got up, borrowed a couple of pounds from my mum and I headed back into London.

I arrived at my office around 1pm. I say my office, but, it was really Bill Curbishly's. He was, and still is, the manager of The Who. They had given me a office within their building. I don't know why, but they did. It all started as I was a friend of Keith Moon, the Who's drummer. So, that was the link. As I walked in the office, I asked Yvonne, the receptionist, if anyone had called. I asked her this every day. The answer was always "NO". This day she said, "well Danny, yes, can you call Philip Evans at the Evening Standard"...

I rushed into my office and immediately called the *Evening Standard* and spoke to Philip Evans. He asked me if I had seen the paper today. I obviously hadn't. He said go and get one and call me back. I then ran up Wardour Street to the newspaper seller on the street. As I ran towards him I could see the stand with a poster saying "Dylan's Triumphant — Pictures". I was thrilled, there it was, Page 3, all of it my photos, with a big credit. I rushed back to the office and called him back.

We negotiated a usage fee and I was happy. Then in walked Keith Moon and slung himself on my couch. I say my couch, it really was his as it was their office. Then Roger Daltrey and Pete Townsend arrived. My phone rang and it was Yvonne on reception. She said I have another call for you. It's someone called Paul Wasserman. I had no idea who he was. Anyway, I took the call and he said 'Hi Danny, I got your number from the London Standard' I corrected him and said 'you mean The Evening Standard'... he wasn't amused.

Anyway, he said I am Bob Dylan's publicist and Bob and I are reviewing the papers in the hotel. Bob loves your photos. We would like to do a deal with you so we can use one of the photos to promote Bob's US tour later this year. I quickly thought, wow. The he said "Bob wants a word" — I put my hand over the receiver and said to Keith, "Bob Dylan wants a word". Keith jumped up and said "Give me the phone!".

I don't remember if it was him or Roger Daltrey who stood there trying to convince a probably confused Bob Dylan as to who they were. I eventually go the phone back and Bob was gone. I had Paul Wasserman. I was a little upset, but, hey ho. I asked him if I could shoot another show, but this time officially. He said no as they had a tour photographer, Morgan Renard. I asked if he was doing the whole tour. He was doing the British tour. I asked where else they were going, and he said France. I thought, bingo! I said can I go to France? Wasserman paused and said, ok, you can shoot Paris but you pay your own travel and hotel.

I was very excited. I got a £10 magic bus (a Transit full of hippies) advertised in Time Out down to Paris. I shot the whole show, officially and then went backstage and met Paul Wasserman and Bob Dylan for the first time. Wasserman gave me his business card and said, look me up if you ever get to LA. Well, that was like waving a red rag at a bull. I headed back to London. Sold everything I could, except my cameras and bought a cheap ticket to LA. I had never been to America.

I went to Paul Wasserman's office a few days after arrival and left the photos from Paris with his secretary, Candy Coffee, along with my phone number at my aunty's house in LA. A day or two went by and Paul Wassermann called me and asked me if I was available to come on the road as Bob Dylan's official photographer. I was just 20 years old and this was, for me, a very big deal. So, the following Wednesday, we all met at a private part of Los Angeles International Airport and boarded a massive private Boeing Jet with bedrooms, armchairs. A proper rock'n'roll jet that I called Bob Force One! That was for me quite an experience and a rather big jump in my career as a budding music photographer.

My grandpa always said "Hitch Your Wagon to a Star". Well, in June 1978 I think I did just that. Funny old world, isn't it?





Going beyond the basics – advanced studio set-ups for predictable but different results

Part Three of our series on lighting fundamentals

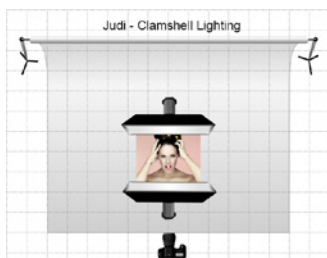
Kenny is currently one of the most successful One 2 One Business Consultants and has lectured on both photography and business matters in over 16 countries. Photography Website: kennethmartinphotography.com Training Website: thestudidoctor.co.uk

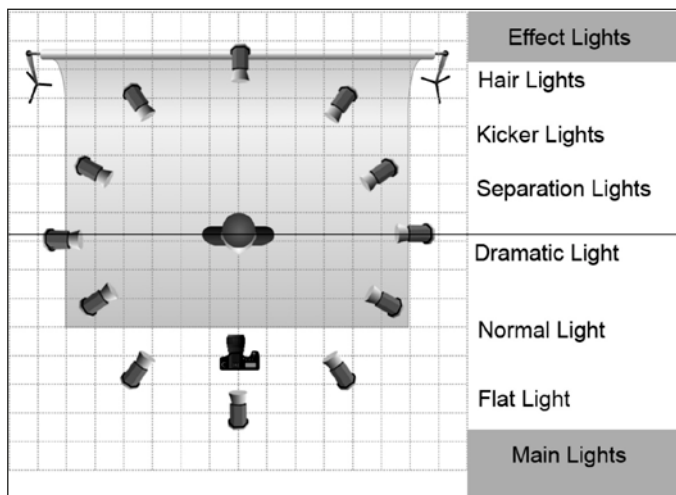
If anyone would like to find out more about Kenny's TCMP program please pop an email to info@kennethmartinphotography.com to arrange a no obligation totally confidential chat!



In this image I have used two flat lights, both big softboxes of the same size, one directly above camera pointing down to the sitter and the other directly below the sitter pointing up. The one above the sitter is metered at f8 and the one below is metered at f5.6. This is important as you do not want the light to be too powerful on the bottom as it will give a 'Hammer Horror' look to the image. It's a simple way to achieve a fashion look and add softness to the face. Right: an example of Clamshell lighting in action, not quite the same setup as the picture above but using an Octobox above and a strip box underneath.

Judi – Clamshell Lighting





In the last two articles on lighting we explained the importance of lighting modifiers, using a light meter and the perfect places to position the lights – in other words the technical side to lighting. Like any great art form, to master it and become expert, you firstly need to understand the rules and technical aspects of your chosen field. Great art however is seldom achieved by sticking rigidly to rules. The novel has been turned on its head by creative writers who write a book without sentences, a perfect example is *Ducks, Newburyport* by Lucy Ellmann, one continuous 1,000-page stream of consciousness. It was listed for the Booker prize and won several other prizes.

Some of the greatest songs ever written have ignored traditional chord changes and structures. *Kiss from a Rose* by Seal uses unreal chord progressions and it's what makes the song stand out in a sea of mediocrity. Seal said it came about because he simply didn't know you shouldn't do that! There are also astonishingly talented composers who know exactly what they are doing and choose that different path. And in modern art no boundaries exist – yet almost every contemporary artist has trained and studied the masters.

Photography is no different – learn the rules, learn the technical aspects and then push through. This is the way to move away from the crowd and elevate your images. Being different from the crowd will ultimately bring you more satisfaction. All my photographic career I have separated my business work from my personal work, realising that to make money you conform to expectations and to satisfy your soul you go a step further with

your personal work. I have never developed a style – I am a pure GP, I photograph everything and I shoot for my clients, whoever they may be.

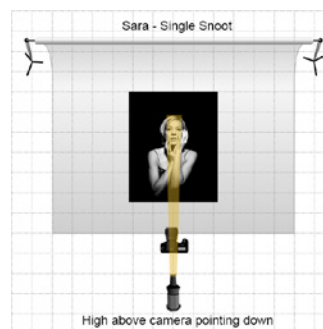
The biggest skill in portrait lighting is simply understanding *direction*, it's not a black art, it's actually very easy. Modelling lights should make your life easier with the big strobes we use in the studio. An easy way to think about it is to position the sitter and the camera. If the light on to the subject is directly behind the camera it will be absolutely flat on the sitter's face. This is a fairly normal position for fashion lighting, perhaps using a reflector below the subject's chin to lift the shadows and brighten the face. Any light positioned in front, or to the side, of the sitter could be classed as a main light but the further round the light goes the more dramatic the light will be on their face.

On an image with the sitter looking at camera, any light behind the sitter will be classed as an effect light – for example a hair light, or a light on the clothing to separate and give shape and form to the image.

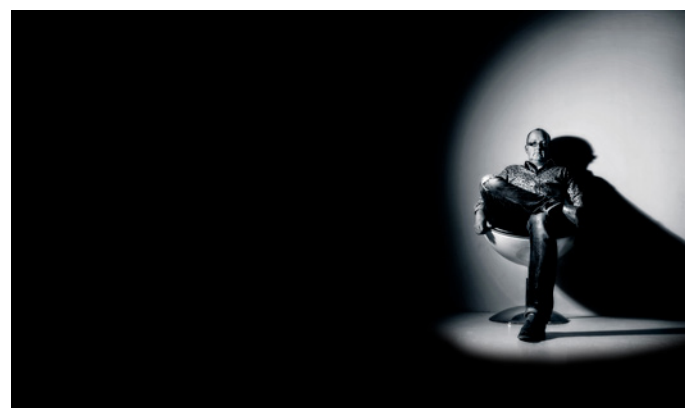
I am a big fan of hard light in the studio. I like shadows, they are what gives shape. Flatter lighting is fine as the core of family and child photography, but it's the more creative hard light I enjoy using best. Small snoots, dish reflectors, ring flash, projectors and even bare bulb are the modifiers you should be considering for this harder, edgier style of image. Using these will give you a very hard graduation between shadow and highlight on the face, which creates more dramatic impactful images.



Sara Holmström – Single Snoot



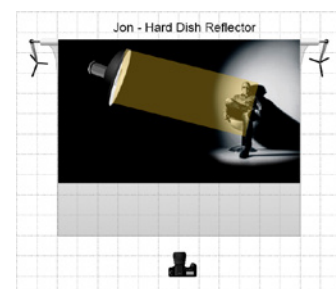
Sara is a famous singer from Northern Sweden, This was one of the shots taken for publicity on one of my many trips to the region. It was created by a single strobe with a small snoot, directly behind camera high up pointing down to Sara. You can see the catch lights in the top of her eyes and no other lights were used. It gives a beautiful dramatic, stage light effect which works well with the subject and her profession.



Jon Applegate – Single Dish Reflector

Jon is a dance photographer based in Ware, Herts. I was conducting an advanced lighting course at his studio when I captured this image. Placing Jon right up against the background and positioning the lights almost at 90 degrees from camera, has given this hard powerful appearance especially with the solid shadow on the background. More often than not you are trying to avoid shadows on the background but sometimes it works a treat. Meter for the hottest

part of the face pointing back towards the light to get the deepest shadows in the image.

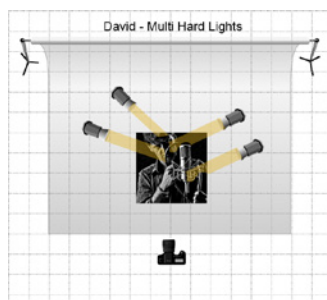




David Hyslop, Musician – Multi Hard Light Setup

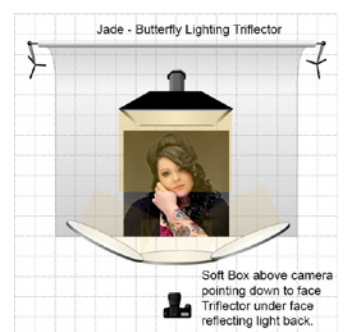
David was shot at his recording studio at home. A cloth background was used for this shot. The main light which is positioned far to the left of the camera is a small snoot high above and pointing down to the face. It is deliberately gritty and the shadows add a lot to this image. There is another light behind the sitter pointing down at his hair and another to the camera right giving a light on the other side of the face so you can see detail behind the microphone grid. The 4th light is another snoot lighting the mic

and the hands. All these lights add to the 3D effect and the excellent separation from the background, which has a slight texture.



Jade Richards, Singer – Triflection

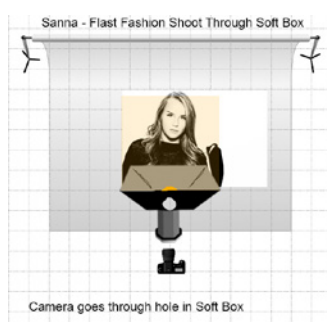
One of the most beautiful lighting techniques is the Triflector, an adaptable and adjustable three-reflector kit which makes it super easy to capture beautiful images of women in particular. The main light, normally a large softbox, is positioned directly above the camera pointing down to the subject's face and the Triflector is positioned under the face to bounce back light into the shadows and give a 'funky' catch light in the eye.

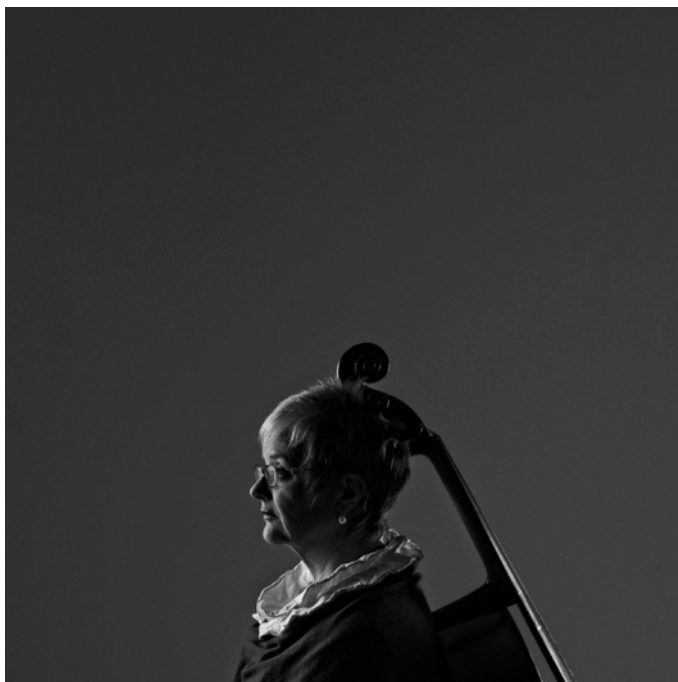


Sanna Nasstrom – Flat Fashion

Lighting using an adapted Soft Box: For this image I have adapted an old softbox to give the flattest yet hardest frontal light source. Of all the 'ring flash' alternatives this is my favourite. I have taken an old soft box and cut a hole just above where the light goes. Removed the front baffle and the inner baffle to reveal the flash tube with the four silver edges. Placed the light on a stand and positioned it right in front of the subject at head height. Put the lens through the hole and shot. The extraordinary star shaped catch

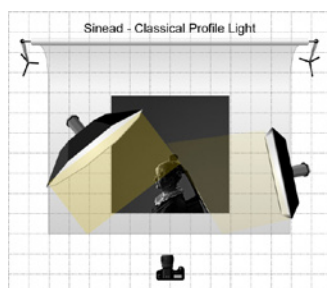
lights (right) are a unique feature of this adapted light and I love it.





Sinead – Classic 2 Light Profile

This picture harks back to one of the earlier articles. Using an Octabox as the main light pointing back towards the subject and another directly opposite lighting the cello we have managed to give extra separation from the background. The unusual low composition of the subject and the placement of the cello, creating a perfect triangle, gives a quirky look to the shot.



Lady Hamilton – Single soft box against white background

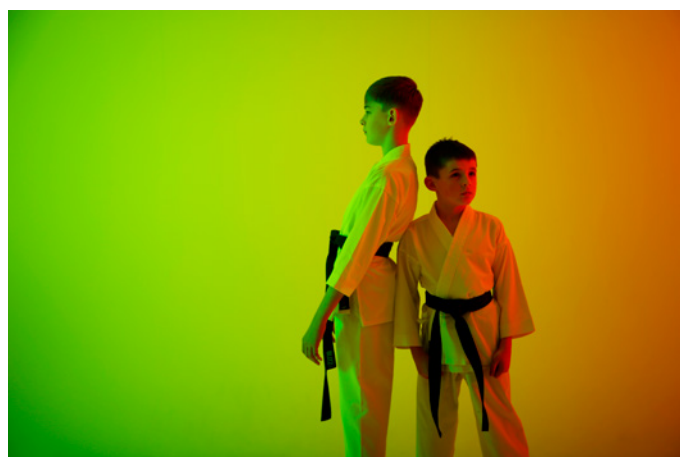
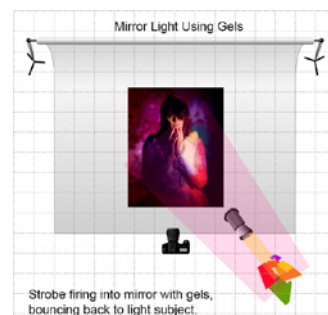
The beauty of keeping your portrait lighting as simple as possible is the ability to complete high quality assignments quickly. This portrait of Lady Hamilton was shot in the studio against a plain **white** background. The light was positioned 45° from the client's nose, pointing towards the camera and not hitting the background. This results in a lovely natural grey behind her. With a smaller light source, like a snoot, it is possible to turn it completely black. This would be classed as a 45° looking off camera portrait. Beautiful catch lights and shadows on the

five planes of the face – forehead (though the hair is covering here), two cheeks, nose and chin. This helps give shape and definition to the face. Important Note: If you are attempting this type of shot make sure the nose is 'contained' within the cheek, as in this shot.



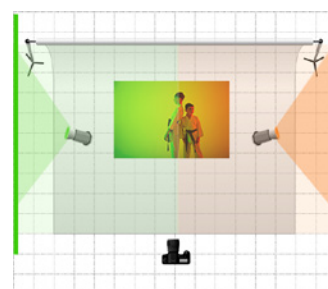
Advanced Lighting Film for the Photographer Academy

From a training video on using a single light to create different fashion images. The light was a small dish reflector pointed towards a mirror covered in coloured gels with a little space so that white light was also evident. The mirror was moved around a bit to try to get some clean light on the sitter's face. As well as lighting the face it also lit the background and created a pretty cool look.



Karate Kids – Using Gels

Using gels is not as easy as you may think. The secret is to 'bounce' or 'reflect' the light off a wall or a white board. If you point the gels directly at the sitter it will more than likely wash out. In this instance we have used 2 gels a green and orange placed on the front of a strobe and fired the lights onto the white walls at each side. Remember and take an incident exposure meter reading as usual, pointing



back towards the lights to get optimum colours.

Tamron 28-75mm f2.8 Di III VXD G2

The second generation Tamron 28-75mm for Sony arrived three years six months after the May 2018 launch of the first. Superficially it's much the same – under the hood, it's completely new, and even the minor external update is significant.

First of all, it's a new optical design with an MTF close to 'best possible' (*comparison charts, bottom right*) and this is obvious on shooting a few frames and opening them. There's a striking overall brilliance and detailed micro-contrast, where generation one is just a bit better than something like Sony's 24-105mm f4. We have seen a similar smooth yet crystalline quality in Tamron's 70-180mm f2.8 and the natural question is 'when do we get the updated 17-28mm?'

Like the 70-180mm, it uses the much faster and quieter VXD AF voice-coil drive instead of the RXD stepper motor. This is combined with updated chip and firmware to make full use of Sony's face and eye detection, focus and tracking. This in turn benefits from a function button on the lens and a USB connection which allows custom set-up from Mac or PC without buying a lens dock (*centre right*).

The lens is physically just a little shorter than G1 and extends less when zoomed to 75mm. It still uses 67mm filters but the barrel is a little fatter and not such a plain cylinder. The focusing ring is pushed closer to the camera, and the zoom ring has more of a profile under the fingers. There's still a moisture-sealing silicon gasket in the mount, and the lens body is protected against dust and wet weather. The front element coating is improved with the same purpose and to cut flare and ghosting, though it was interesting to note that it appears to have more frontal reflection (and thus lower transmission) than G1. This reflection is yellowish and that's a vital clue to the colour balance of the lens which removes a similar degree of yellowish cast



present in the original. It looks if the coatings rather than glass types have been used to balance colour transmission as Minolta used to. Tamron has used Minolta originated hybrid glass-plastic aspheric technology for over 30 years, and is part owned by Sony.

This lens, however, does not use hybrid elements – it uses two moulded glass aspheric elements and two low dispersion in a 17-element 15-group design. This compares with one moulded



The lens has both a function button and a USB connector to allow customisation of functions.



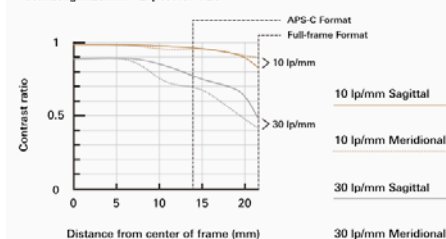
glass, two hybrid, one extra low dispersion and two low dispersion in a 15/12 design for G1. Check out the MTF charts below and note the improvement at 75mm. I've never found the original one lacking but G2 puts this up there with Sony GM, the best Sigma and Zeiss or Voigtlander glass. The moulded elements have minimal texture and the 9-blade rounded aperture gives smooth bokeh and neat sun-stars.

We were lucky enough to get a day or two of good light at the darkest time of year and some simple tests like the brickwork of

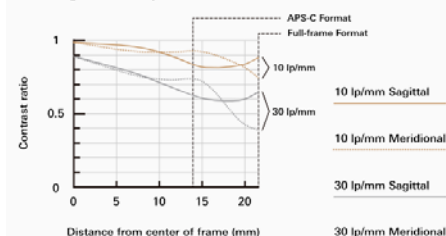
MTF 28-75mm G1

[MTF Chart Guide](#)

Focal Length: 28mm Exposure: F/2.8



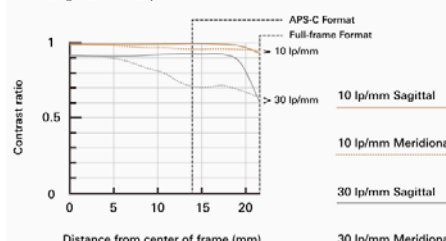
Focal Length: 75mm Exposure: F/2.8



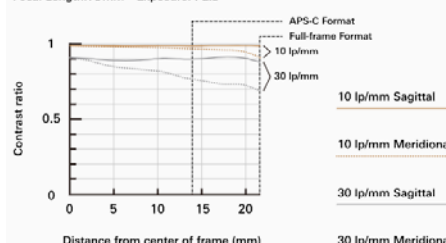
MTF 28-75mm G2

[MTF Chart Guide](#)

Focal Length: 28mm Exposure: F/2.8



Focal Length: 75mm Exposure: F/2.8





Above, at 28mm and $f5.6$ there was enough depth of field. The stone-like brickwork skimmed by sun was also shot straight on across the aperture range, establishing this as a 'sweet spot' for this lens. Below right, $f13$ was needed to get sharpness in depth for even small print sizes – the loss of sharpness due to diffraction with the 61 megapixel sensor is visible. For commercial work, focus stacking might be needed. Built-in A063 lens profile applied in ACR.

a school building with the sun skimming across it showed that contrast and sharpness peak at $f3.5$ to $f7.1$, though $f2.8$ and $f3.2$ are so close to the best performance the only reasons to stop down are to reduce vignetting and increase depth of field. On the A7RIV sensor, very slight diffraction softening started by $f8$, was



Very low winter sun cast a shadow of the lens, even with its hood removed, into the shot at the 28mm closest focusing distance (1:2.7 at 18cm). At 75mm, below, the distance is 38cm and the subject scale 1:4.1.



noticeable at $f11$ and marked at $f16$. Full aperture bokeh at 75mm, where it matters most, is cleaner behind the focus plane than in front where a hint of wiry double outlines appears. It's only necessary to stop down to $f4$ to clean up.

In addition to general outdoor shooting I set up a 'flat' hanging still life (next page) to provide a bit of depth and give me better information than using a test chart. This was photographed using the 16-shot PixelShift high resolution mode of the camera, which creates a 1.96GB .ARQ image file. From this a 722MB, 240 megapixel 8-bit TIFF can be exported. *Photoshop* ate my Mac's disks and resigned, only agreeing to resume work when I gave it 2TB of scratch disk space – and I was only working on two final images, one from the original Tamron version and one from the G2 to compare.

I used $f7.1$ after examining the outdoor shots – enough depth of field at this huge final size for the strings and top of the old mandolin to be in focus, but not the wall behind. The higher micro-





G1



Above and below: 300dpi from 240 megapixel Sony PixelShift 16-shot raw capture, 12672 x 19008 pixels, of the composition on the left. A7RIV, ISO 100, 75mm, f7.1, studio flash with Elinchrom 44cm honeycomb rigid mini softbox from side to camera left and 90cm fabric softbox closed to camera right. Original lens version above, G2 below. Small sections – at 150dpi equivalent to 3.2m/10'6" high print.



G2





Left – minimum focus at 28mm and $f2.8$ shows plenty of aberrations off centre and unusual specular highlight discs show very slight texturing from the moulded glass aspheric elements. Recomposing a little further away at $f6.3$ makes a better shot in terms of recognisable forms. The bokeh highlights are not circular, but they are very acceptable for a 9-blade diaphragm. Inset photo – sunstar at 28mm, $f13$.

contrast and overall sharpness of the new design was clear enough, especially in the rendering of the mother of pearl dot where texture within the depth of it is revealed. The original lens falls just short of doing this at the point of focus. Those declining MTF curves are not all down to aberrations, however. The new design has a very flat field and will come out well in MTF tests – the original has a distinct cap-shape curvature of field (corners focused closer the centre) at this distance. The lens we used was a prototype clearly marked as such, ineligible for MTF chart testing... and that's why I use a range of real targets to evaluate lenses.

Close focusing

Subject scale was a selling point for the original Tamron 28-75mm $f2.8$ DiIII – at 75mm it gave the cleanest close focus across the frame at a quarter life size (1:4). Most 24-70mm or 28-75mm lenses can do this and the working distance is typically around 35-

40cm. Sony's 24-70mm $f2.8$ GM achieves 0.24X at 38cm and 70mm but the physical size of the lens and its 82mm filters mean adding closer focus at the wide-angle end would be pointless. The Tamron G1 (Model A036) achieves 1:4 at 75mm/39cm, 1:2.9 at 19cm but with a working distance of only 57mm from the front rim. Even the 67mm filter thread and slim barrel can't stop shadows cast into many shots.

The G2 (Model A063) achieves an even larger scale, 1:2.7 at 28mm at 18cm focus, with much the same practical issues. At 75mm it has a touch less close-up power, 1:4.1, at 38mm but the working distance is similar as the lens doesn't extend as much when zoomed.

Both designs sacrifice flat field corner to corner sharpness at 28mm – even stopping down is only a partial cure to a pretty funky image. But in practice the kind of close-up you do at this setting – the cup cake on this page, or wedding rings or favours, or flowers – looks fine.

Focusing and control

The VXD drive of the new model is noticeably faster (2X is claimed) and handles video focus transitions better, though Sony users wanting the new focus breathing correction of the A7IV will probably need to stick with Sony's own lenses. But that's not certain, as Tamron works closely with them to ensure compatibility and this lens also has a direct USB connection to allow firmware upgrades without using a host camera or the Tamron dock. This can also program the function of the control button on the lens, but you can only have one function active at a time.

Your choices include A-B Focus where you register far and near focus point with button presses, and a subsequent press will move between the two at a set speed. Focus Preset makes the button set the lens instantly to a chosen distance. Manual Focus find tuning includes setting the focus ring direction and linear or non-linear focus speed controlled

by the speed with which the ring is twisted. The button can be set to switch between AF and MF, and though not mentioned, we assume to work as Focus Hold or whatever function is chosen in the host camera's menu settings. The Focus ring can also be changed to work as an Aperture ring. The software is free to download. I tested the Linear/Non-Linear and A-B Focus function, which is a bit tricky to use as you need to plan a take and set it up with experience in controlling manual focus while filming. This is not the only Tamron lens which can do this, but it's the first with a direct USB connection – the software is very easy to install and use.

Verdict

The new Tamron 28-75mm G2 will deliver first-class results with any Sony full-frame sensor – but if you own G1, that's still as good as it was. Now we just need to see their new 35-150mm $f2.8$!

<https://www.tamron.co.uk>





Who are you shooting for and why?



Iain K Poole is a semi-professional photographer specialising in cosplay and landscape, and has won many awards over the last few years and is a Master Craftsman of the Guild of Photographers. Iain is based in the seaside town of Hornsea in rural East Yorkshire. <https://www.iainpoole.com>

Many of you know I used to live for shooting competition – I loved the drive it gave me. I love the thrill of waiting for your results to come out, praying you had done enough to win an award. I also know the frustration of when an image fails to achieve what you had hoped it would.

Like most I used competitions to further my understanding of what my peers and judges thought of my work, having entered numerous competitions since 2014, many times allowing the competition to take over my enjoyment of my photography and to be the reason I was out photographing.

The pressure I put on myself and my family in order to succeed was enormous. Looking back on my competition years I find myself asking who I was shooting for – why was I shooting? What was this

going to do for me? Did shooting for competition and winning awards bring more work in, or did it cause me more unpaid work?

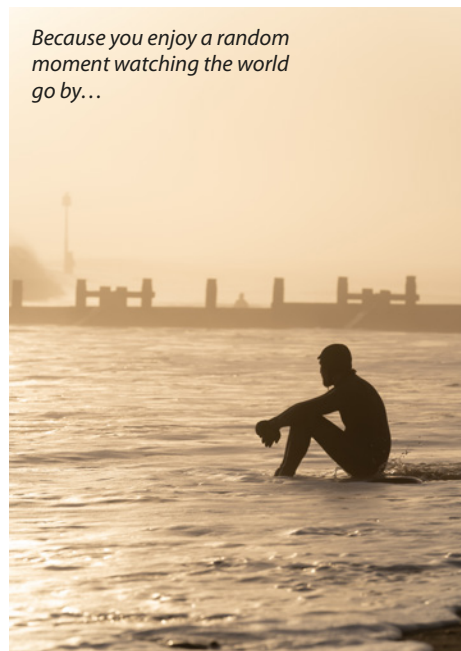
Looking back on things the result was the latter. I had allowed competition and the need to succeed become the driving force

behind why I entered competitions. I wanted that gold image again, I wanted to be better than everyone else. I know some of you may read this and feel that's rather conceited – that he presumed to be better than his peers. This is the dark side of competition, this is what it can lead to if you allow the competition to drive you, rather than you drive the competition.

It has taken me five years to realise this. Like any addict you can not see how you are while you are still craving your next hit. After taking a year off from entering (detox) any serious competition allowed me to put my focus in another direction, I've been able to become a better version of myself as a member of my community. The time I have freed up while still working and shooting has allowed me to engage with the wider community and give back, which gives me more than any award ever could.

Instead of being consumed by every image I took – that it had to be perfect it had to conform to the competition guidelines I was so stringently following – I now find myself taking images that don't follow the strict ideals I had placed on myself. These images I now take give me so much more enjoyment, and more importantly

Because you enjoy a random moment watching the world go by...



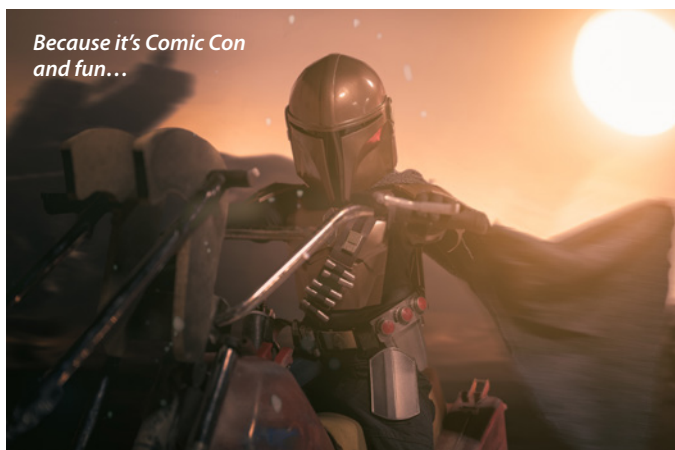
record events for others which gives them something to look back on with fond memories.

I'm not saying competition is bad – competition is good, competition allows you to discover a stronger you, it allows you to push yourself. But if you are not careful you also run the risk of allowing competition to consume you. I'm not the first, and I know I won't be the last.

So remember, when you're out shooting, who you are shooting for.



Because it's Comic Con and fun...



Because you just want to play with wire wool...





'Out with the old'... for future income!

With a thirty-five year history in photography, from a schoolboy freelance for local newspapers all the way to covering international sports for media and picture agencies. His photographic areas of expertise focus on news, sports and events.
robgrayphotographer.co.uk

After the last two years and the business changes and hurdles we have all experienced, the turn of the year and the way ahead offers opportunities the look ahead. Looking back over old hard drives, building a new set of image galleries for a new client for a web-based project, gave me the chance to consider new earning avenues. Stock libraries, image archives, and some of the many freelance fed news-wires.

I've been a contributor to Alamy stock library for a few years, as well as submitting images which bypass many of the normal quality check hold-ups via the Live News feed. Images are supplied via FTP (file transfer protocol) or direct from PhotoMechanic (<https://home.camerabits.com/>) complete with keywords and the classic metadata requirements.

Following almost industry standard guidelines – minimal edits, no manipulation and correct caption details – most images

from a news story can be selected, captioned, and filed with the news desk in the time it takes to enjoy a fresh coffee.

Filing into the stock library section rather than Live News there are image quality minimum standards, and most images will have to meet rather strict quality control. This is not normally undertaken from a laptop sitting in the car after a news story... but when you have images that may be of interest to news media, a well-exposed image straight from the camera with a few details is just what the picture editor is looking for. Also consider your local newspaper – they always on the lookout for photographs, and remember there is value in your work, and not just a by-line.

Having recently having been accepted by Rex Features and NurPhoto to join their select freelance photographers I encounter new challenges to meet picture deadlines. By pushing myself forward and making contact

and taking that step I hope I have opened up a host of possibilities.

Each New Year you will no doubt promise and make resolutions, and many I am sure will last for at least two weeks. Why not take up a resolution that you are able to keep and that will challenge you and help develop your image sales, take all those archives, and build your on-line catalogue for sales or look at stock sales? It's not an instant money earner, but will slowly bubble away and has the potential to bring you a small but steady growable income. Don't expect to sell your first image for a four-figure sum, but each sale will add up and is another way forward in this ever-changing business.

Get your old images out there to work for you rather than sit in a hard drive or a shelf of CDs – make those on-line galleries available to more clients and it will be one resolution you will look forward to keeping.



Winter snow blankets the Scottish Borders near to Selkirk as a bus is seen traveling northbound on the A7.





The eye of your camera can inspire action for change

COP26 last November seems such a long time ago. Looking back, how much have we learned and how has it influenced us? At a time when floods, storms, extreme heat and fires are becoming the norm how does this affect all living creatures and what can we, as photographers, do?

The phrase 'a picture paints a thousand words' has never been so relevant. Art has always helped humans connect to the natural world, through paintings and, increasingly, through photography. The power of the visual image has such an important part to play in highlighting the plight of many endangered species.

The Earth Project photography competition saw some of the world's leading photographers coming together, prior to COP26, to provide eyewitness accounts of nature under threat. From a kangaroo and her joey standing amongst the embers of burnt trees to a song thrush feeding her chicks nested in the engine of a rusty

car, the images are all incredibly powerful.

There have been many initiatives in recent years supporting endangered species. The Big Cats Initiative, founded in 2009, supports many conservation projects as tigers, for example, continue to lose habitat and struggle to live in harmony with the local human population.

On a trip to India in 2017 I was thrilled to see the tigress Kankati and her three cubs, but only a matter of months later came the devastating news that her life had been taken by poachers. I've never once felt threatened in the presence of a tiger, but sadly, these magnificent creatures are very much under threat from human actions.

Closer to home, until recently I've enjoyed an annual winter visit to the east coast to photograph seal pups. The downside to this is the desire of many others wanting to do the same and when human presence becomes intrusive, we become part of the problem,

hence my decision not to go this year. I have witnessed humans getting far too close to the seals and on one occasion a very distressing incident when a dog escaped from its owner, ran amuck on the beach, and fatally injured a seal pup.

First and most importantly, we have an enormous responsibility, and must show the utmost respect, towards every creature we share this land with. I photographed this seal a couple of years ago. It took many months and a huge team effort to capture the seal to remove the plastic frisbee that left this huge indent around his neck. He was one of the lucky ones.

It's fair to say nowadays more and more professional photographers are aligning their work to conservation by supporting specific initiatives. It is believed by many that for photography to have a real impact on conservation, it needs more than just the sharing of a good image online or winning a top photographic competition. It is important that the image tells the right story and provides context on why the specific species is important and of concern.

However, I personally believe a single image posted on social media and shared many times can have crucial impact. All photographs from the natural world can raise awareness and can inspire action that aids conservation, and without doubt people tend to react most readily to visual imagery. It allows them to experience the scene through the eyes of the photographer.



Both photographs – Canon 1DX MkII with Canon EF 500mm f4 IS II USM lens.



After 35 years working in education Jayne now enjoys spending time outdoors, photographing wildlife and nature as an amateur enthusiast, constantly learning and striving to achieve better. Jayne has achieved Craftsman status with the Guild of Photographers.

<https://www.studiomlino.co.uk>
Facebook – studiomlino
Instagram – studiomlino





Photo Ken Hubbard: 150-500mm | 500mm | F/6.7 | 1/2500 | ISO 800

We've got you covered



Tamron Sony E-mount lenses are specifically designed to maximize the potential of your Sony full-frame and APS-C mirrorless camera. Their extreme portability and light weight design enhances the limitless versatility of each lens. A key feature of these lenses is the amazing

ability to shoot close-ups, especially with a shallow depth of field. All lenses in this series also feature a moisture-resistant construction and amazing coatings to keep them protected from the elements. Who says great things can't come in small packages?

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VON WONG

HOW TO CHANGE THE
WORLD PIXEL BY PIXEL







The Strawpocalypse Art installation was done to raise awareness of ocean plastics / plastic pollution to show how small, individual actions really add up over time. It took him over nine months to collect 168,000 used plastic straws off the street. It made the Guinness Book of World Records, and is now seeking a permanent home. <https://blog.vonwong.com/strawpocalypse/>



Plastikophobia – this set-up involved gathering 18,000 plastic cups in a single day









Shark Shepherd - "Sharks are almost always depicted as menacing and terrifying, yet it is humans that are responsible for killing them in the millions just to make soup. I wanted to create a series of images that would help break those stereotypes and show that it is possible for us to co-exist together in perfect harmony." A free diver was chained down, with a team of scuba divers providing oxygen at regular intervals. The campaign produced so many petition signatures that a shark sanctuary is being created in Malaysia. <https://blog.vonwong.com/sharkshepherd/>

Probably the first thing that surprises people about Von Wong's epic imagery is that very little of it is Photoshopped. Everything you see has been staged and lit, often the result of weeks or months of effort, often with the aid of dozens of volunteers. He has built his career so far on creating art that "lies on the intersection of fantasy and impact".

"I believe that I can use art to trick people into caring and learning more about the world we live in", he says. "I have at my disposal a little army of fans and supporters – make-up artists, designers... who are just dying to participate in other creative projects."

His journey – from mining engineer to hobbyist photographer to guy-who-can-make-things-go-viral-on-social-media to corporate campaign creator to social Impact Artist – is a long one that is still in transition. Throughout his website and in his online talks, he drives the point home: "Three years ago, I was just another mining engineer. Today, I'm a creative getting paid to make dreams come to life."

But when talking to him in person, a very different picture emerges...

The Journey

Ben Wong (he changed his artist name to "Von Wong" so it doesn't conflict with another Canadian photographer of the same name) was born in 1986 and graduated with a degree in Mining Engineering from McGill University in 2007. His journey into photography started when he broke up with his girlfriend. "All great adventures start with a breakup. I wasn't even 21 at the time, so I couldn't turn to alcohol. I looked up, saw the beautiful stars in the heavens and decided I was going to take beautiful photos of those." Not knowing anything about photography, he bought a camera at Wal-Mart and took his first masterpiece, of the Milky Way.

Over the next couple of months, he fell in love with photography. It became a friend and companion and brought the camera with him everywhere. He got his first paid gig six months later.

“That was an amazing turn of events — you never get paid to have a good time.” He was paid to go backstage to concerts, and at the front lines of sporting events. After about a year of doing this he started getting bored. “I felt creatively stifled, as I was never in control of the kind of work I was doing. I was just a slave of whatever would appear on stage. Once the novelty wore off, things began to suspiciously look like a job again.”

While still working his day job as a mining engineer, he gave up conventional photography. “I wanted to find something unique to myself. So I started experimenting with taking everyday things and turning them into interesting objects. I would superimpose a girl and an excavator together; placing some costume models in front of a wall of graffiti; having friends jump off chairs and tables to make it look like they were levitating.”

Fueled by feedback from social media followers and his desire to push boundaries, he started experimenting with special effects to take things to the next level. From liquid latex, to tossing flour around in the studio (making a huge mess in the process), to using dry ice inside a small pond, capturing unique images.

How to increase online engagement? He discovered that if he revealed how these tricks were done, engagement increased exponentially. So he started making behind-the-scenes videos of his shoots, and quickly discovered his style. “It involved doing something crazy with someone crazy, and sharing the process along the way. I went from being the guy who captured photographs to someone who shared the process, inspiring them to pursue their own path. Things were great, but unfortunately, I wanted more.”

And so there was only one clear choice: to quit the day job (much to his parents’ chagrin). But what now? Motivated by the desire for growth and more followers, he intentionally pursued creating content that would go viral. “I needed something that would help project my voice and my image across the world, and hopefully grow in such a way that I would always be inundated with interesting and exciting projects.”



Early Von Wong experiments with a digger and a model, and liquid latex in the studio. See story.



Many things were tried, mostly without success, but he did build his following slowly. For the next two years he traveled the world on a shoestring budget, teaching photography workshops to pay the bills and fund the next adventure so that he could shoot something more creative, aided by his fans. Projects such as experimenting with ballerinas in Slovakia, merging pyrotechnics and fashion together, tossing an Asian model in front of a waterfall at 9°C (freezing his butt off), and trying to combine different technologies together by putting ultraviolet costumes in swimming pools. “You have to fail your way to success. And I’ve had so many failures. Good thing I’m not married”, he jokes.

His first project to really gain traction occurred when he was on vacation in Bali with his parents — “I’m a workaholic. I hate taking vacations!”. While getting his scuba certification he learned about a shipwreck and was instantly inspired to do a project. Over the course of a week, he scrambled to secure different models, sets and costumes, and tied the model down using a rope and a hook. He recruited a crew of safety divers to watch over her, and took video of the whole thing.

“I tossed it on the internet, and boom! — my first viral hit! It shut my website down. It was trending on *Facebook*. I think the reason it worked is it had a catchy title, it was something familiar, extravagant, and crazy — it had all the right elements in order to go viral.”

From there it became all about reproducing that same formula: do something creative and unexpected in a beautiful way, so people would share the story and have it go viral. Some of his successful campaigns were of a girl in a big feathered costume hanging out on the edge of a cliff to going to the largest monastic library in the world in Austria to create a shot reminiscent of “Beauty and the Beast”.

And finally, after all of these creative projects, he finally got his dream project: getting a global ad campaign. The assignment was to take the craziest photo he could using a Huawei cell phone and no *Photoshop*. The “Fire Angel”

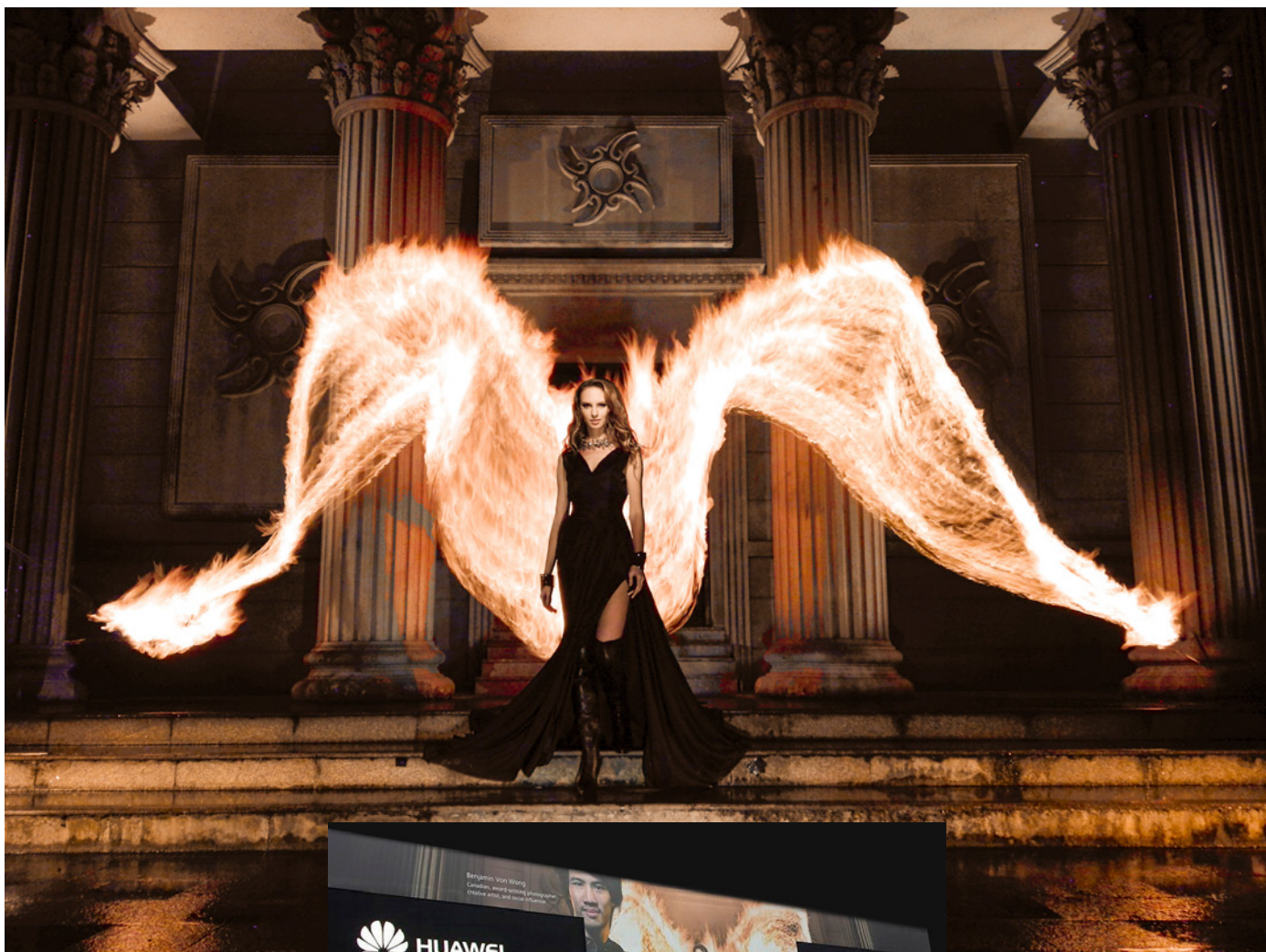


image was the final product. “I think that a lot of creatives have this dream of getting paid to do what they do best. And so for me, getting paid more money than I’ve ever gotten for any project to do a single photo shoot was a fun challenge.”

It took over a month to put together, but at the end it left him feeling very empty. “What do I do next? A bigger campaign so I could make more money? To do more viral projects? So that I could make more money? And I realized that it was a destination I had set out to reach, that I didn’t find all that interesting once I got there.

“I felt really trapped and didn’t know what to do next. I found myself looking for something to do with my life.”

So he started thinking about the projects that impacted him the most. One such project was where he surprised a chronically ill fan with a visit to go on a one-week adventure. He describes another such project with both pride and anguish.

“Let me tell you about a video I made for a little girl named



Huawei commissioned the Fire Angel for a poster campaign. Below, Von Wong wanted to re-create the feel of the film Beauty and the Beast, using the interior of a historic library in Austria as the setting.



Eliza O'Neill. I helped this family make a video because Eliza was dying of a terminal degenerative brain disease. Her father Glen reached out to me, and said "Hey, we know you can make things go viral. Our daughter is struggling, and we'd like to find a way to save her. She's been diagnosed with Sanfilippo Syndrome, which is like a children's Alzheimer's. And she's going to slowly lose the ability to walk, talk, and speak over the course of the next couple of years. But if we can raise enough money in time, maybe we can get her into a clinical trial, and we'd like your help to do that."

He flew himself out, slept on the couch for a month, and produced a *GoFundMe* video that hit a million US Dollars the first month; and \$2 million after a year. It went on national TV. The girl has been treated and so far is showing no signs of mental decline.

"When I think of the power of art and the power of storytelling and what it can be used for, this is what I wanted to do with my life. I wanted to find ways to create work that could move the world forward in some ways."

After Eliza's successful campaign, he received many similar requests from parents in similar situations, asking if he can be a white knight in shining armor and rescue them. "I can't help", he said plainly, with a voice full of anguish. "Even if I had infinite resources, I'm not confident that I can reproduce that success. And I don't think I could shoulder that burden for long."

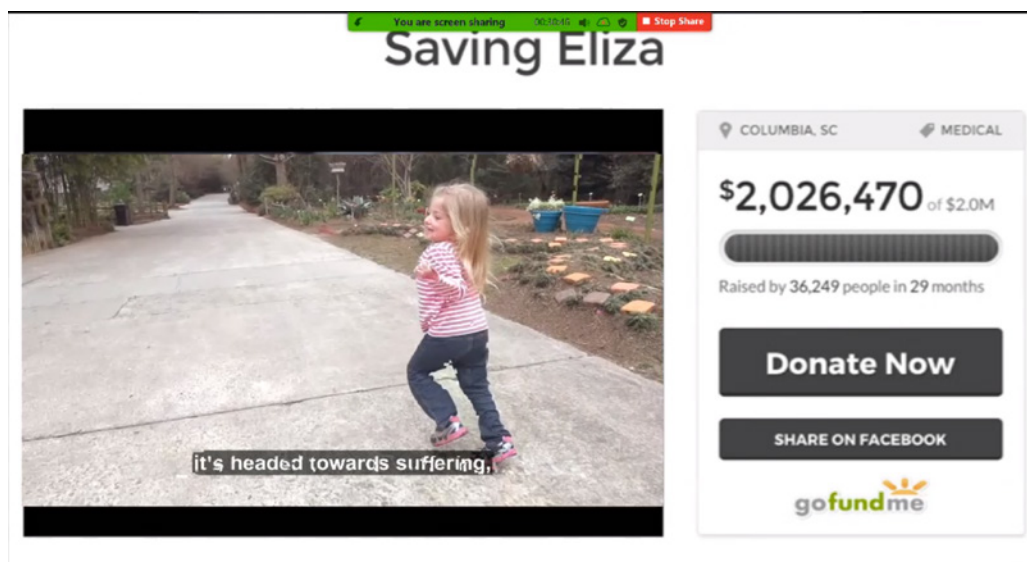
Then he tries to lighten the subject with a joke: "These are Von Wong First World Problems that nobody else has."

His Voice Found

Having finally found his voice, several successful and viral socially responsible campaigns ensued, with sponsors such as Greenpeace, Nike, Dell, Starbucks, and others.

"I realized that there was a way to create work that was simultaneously meaningful, unique, and viral. And the only remaining challenge was to figure out what project to work on next."

Examples of such projects open this article. A URL in each caption



The GoFundMe campaign with video raised over \$2m to support a clinical trial to combat Sanfilippo Syndrome, and may save the little girl shown from irreversible deterioration.

brings you to the story about how the shot was made, including a behind-the-scenes video.

How much time does he spend on corporate grant writing? "Zero" he says, with a hint of disdain in his voice. "I think grants are stupid, both in the science and artistic communities, because it requires someone to tell you exactly what they're going to do before they even start creating it. So it's essentially the antithesis of creativity. People who get grant money are people who are good at getting grants.

"You're rewarding the wrong thing. I'm a far bigger fan of the way the MacArthur Genius Grant is designed, because — 'You have a track record of doing great work. We believe in the quality of your work and the integrity of your approach. Here's some money; keep doing what you do best.' I think we need more of THAT."

But Is It Repeatable?

So you would think that with so many successes under his belt, he would have no problem billing himself as an expert in making socially responsible campaigns go viral. "Absolutely not!" he insists. "The world changes, and I think the problem with marketing in a complex world is that the rules are always changing. So while I might have gotten good at it once upon a time, future success is not guaranteed.

"Today, with algorithms as our new gatekeepers, virality lives mostly in silos. Not only are the

peaks lower, they no longer generate the same long-tail of interest as they used to. The goal, therefore, is to aim for base hits. Simple, repeatable, self-fundable projects that perform consistently and stay on brand."

So as of this writing he's spending a month in Morocco, re-thinking his business plan. "My strategy has always been 'If you can do something that nobody else can do, and it's big, it often attracts enough attention, then others will request for you to do the same'. But, in a world where algorithms and people and the way information is consumed revolved more around consistent, regular, repeatable recognizable projects, I think there needs to be a certain amount of consistency in order to play the game and remain relevant."

So his next chapter is going to concentrate on being able to finance a string of smaller projects, rather than going for huge-budget 'home runs' whose success cannot be guaranteed. It will probably involve basing his operations in developing country that's a little cheaper like Malaysia; that way he can afford to hire a craftsman or an industrial designer, and start turning out smaller yet still interesting pieces.

"I think every project I've ever tried to do has been an attempt at doing a home-run. And now I think I might need to have smaller bets that I can place consistently so that I can do those bigger home-run pieces. The projects that I create now have become so

big that I can no longer fund them on my own. What I'm trying to do is create a framework that can drive sustainability of the arts from a business perspective, in a way that helps retain the integrity and the intention of the pieces without requiring corporate sponsors."

"The second thing I want to do along the same vein is to shift away from the problem space (which I've spent a lot of my time doing) and I want to move that into the solution space, and start telling people where the hope is coming from, where the great and interesting and exciting innovations that are hitting the world. So that's where I'm at."

Parting Words

Von Wong sums up his experience as an Impact Artist thus:

"You're never able to trace the ripples of the impact of what you do and what it means. It can have these really, really far reaching influences that you'll never ever know, and I think the reason for that is that art is an infinite resource. No matter how many people look at it, it can never run out, and can become stronger over time."

Ben still sees himself as a teacher and inspirer. His advice for others?

"Be the Guide — Not the Hero... be Obi Wan instead of Luke Skywalker. You draw more people in that way. So I strive to allow other people to be the hero in their own journey."





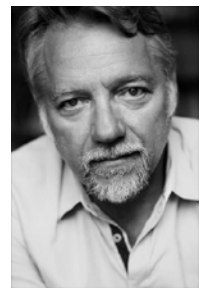
Above – Sarah-Jane is an adventurer. When her son was 3, she became a quadriplegic after a botched routine surgery. She wanted to bond with her son and so a series of shots were orchestrated for mother's day, and the campaign raised \$5K for the mother's GoFundMe page. Yes, they're both hanging from ropes. There was a whole crew holding strobes and softboxes hanging on ropes too. <https://blog.vonwong.com/mother/>

Cover photo for this issue: Mermaid with Plastic Bottles – 10,000 trash bottles were cleaned and sorted, with the message to reuse bottles – #MermaidsHatePlastic. "All I knew was that plastic pollution was a boring topic and I had to find a way to make it more interesting." <https://blog.vonwong.com/mermaidplastic/>

Below – Turn Off the Plastic Tap. The images featuring this were not Photoshopped. Von Wong wanted to visibly show how much plastic waste ended up in the oceans each day. With the help of hundreds of volunteers, salvaged plastic waste was threaded together and "hung" from this internally suspended faucet (which was also made of recycled materials). More on how he pulled this off: <https://blog.vonwong.com/turnofftheplastictap/>



Award recognises Edward Burtynsky's aerial scrutiny of industry's impact



Canadian photographer Edward Burtynsky is the *Outstanding Contribution to Photography* recipient of the Sony World Photography Awards 2022. Burtynsky is best known for his sweeping images of industrial landscapes and the environmental crisis. Large-scale prints will be presented as part of the World Photography Organisation's exhibition at Somerset House in London from April 15th to May 2nd 2022. The selection, made by the Burtynsky himself, highlights key bodies of work and themes over a 40-year career. *Anthropocene* ((2018) took its name from our present geological epoch and looked at human activity and its influence on our planet.

Oil (2009) is a 12-year chronicle covering from extraction to distribution and everyday use and dependence on this resource. Presented in the UK for the first time will be images from Burtynsky's forthcoming series *Africa* (2022). Other projects represented in the exhibition include *Salt Pans* (2016), *Water* (2013) and *Railcuts* (1985).

Burtynsky was born in 1955 of Ukrainian heritage in St Catharines, Ontario, and graduated in photography and media studies in 1982. He grew up watching cargo ships passing through his hometown, and witnessed his father's work at the General Motors plant where he later worked himself. His imagination was caught by the scale of human production,

and his work shows vast human-altered landscapes from a revealing perspective. Mostly aerials, the prints show scarred mountain ranges, desiccated bodies of water, quarries, mines, agriculture and sprawling urbanism.

Commenting on his work and acceptance of the award, Edward Burtynsky said: "I am very excited to accept this award. My work over the last forty years has given me the privilege to see the world, understand the problems that we are facing, and bear witness to it all with my camera. The different photographs in this exhibition are best viewed as one body of work; together they are a lament to the loss of nature. There is a dynamism to each image – they allow the viewer to go up close and

unpack things, to understand the scale, and really dig in.'

The Outstanding Contribution to Photography honours a person or group making a significant impact on the photographic medium. Its 15th recipient, Burtynsky joins a list of iconic names including William Eggleston (2013), Mary Ellen Mark (2014), Martin Parr (2017), Candida Höfer (2018), Nadav Kander (2019), Gerhard Steidl (2020) and Graciela Iturbide (2021).

The overall winners in the Student, Youth, Open and Professional competition of the Sony World Photography Awards 2022 will be announced on April 14th.



<https://www.worldphoto.org>



Image Name: Saw Mills #2, Lagos, Nigeria, 2016
© Edward Burtynsky, 2022 Sony World Photography Awards





Set up in Edinburgh Marriott hotel business suite by Gary Hill and photographed at the demonstration using the Sony A7IV with 50mm f1.2 GM lens, at ISO 50 and f2. Lighting Elinchrom ELC 500 and 125 heads in Rotalux softboxes, background Art Botanical by Click Props.

It can take many years and several versions of any camera to get the specifications just right for the target market. Things have moved fast for Sony's full frame mirrorless range, and since the launch of the original A7 just over eight years ago we've seen three generations of three image sizes. The basic 7 (I, II and III) has been 24 megapixels, the low-light capable 7S (I, II and II) 12 megapixels, and the high resolution 7R (I to IV) has progressed from 36 to 61 megapixels. In addition, the professional grade A9 has taken a 24MP standard through two generations, the high-end pro A1 has arrived with 50MP, and the travel-friendly A7C has not yet gone past its first 24MP generation.

That's fourteen full frame models since October 2013 without even counting dedicated video cameras based on the same range of sensors and lens mount. Number 15 is now on sale and it's the first A7 to break with 24 megapixels – the A7IV has a brand new 33 megapixel back-illuminated, gapless, copper wired sensor. It also brings the fully articulated rear touch screen, reversible to stow away and friendly for portrait format studio use, to the main A7 series for the first time (the A7C also has it, as did A-mount models like the A77 and A99). With this touch screen come new functions and a vastly improved menu system.

Gary Hill – who learned he had won the title of BIPP Photographer of the Year later the same day – provided a lighting set-up and some commentary on the A7IV for photographers who had reserved their places at the free event. He described the 33MP as a 'sweet spot' because he'd found 24 just a bit small for studio portraiture but significantly large image files like the A7RIV not needed, while slowing down the whole post-production stage. This also affects any typical wedding shoot of maybe 2,000 raw files in a big way.

Unlike its predecessors, the new A7IV can shoot HEIC 10-bit files instead of JPEGs, alongside a choice of uncompressed,

Sony A7 MkIV

Ticketed roadshows have allowed small groups to have a hands-on look at the new Sony. We visited the Edinburgh event with Sony's Mark Baber – joined by Gary Hill finding that 33 megapixel 'sweet spot'.



Top left, note new assignable function right-hand control wheel.



The hinge and swivel rear screen makes the A7IV more versatile than earlier models, and the screen can be reversed to protect it and give a traditional SLR feel. Gary Hill, above, enlarges a small part of a 3/4 length portrait on-screen.

losslessly compressed or lossy compressed raw ARW files. Lossless compression has been around in Nikon DSLRs for a long time but it's the first time Sony has included it. It makes uncompressed raws redundant, as losslessly compressed versions save faster

to card. The camera already has an extreme continuous shooting capacity thanks to a huge buffer and the Bionz XR processor (used in A1 and A7SIII models, but not in the A7RIV or A9II or any other bodies). The only mode in which less than 1,000 continuous shots

3.7 million stills looks very sharp, pixel shift 4/16 multi-shot high resolution, and as far as can be seen compatibility with the LA-EA5 A-mount lens adaptor. Unlike the A7III, the A7IV has a digital microphone connection in the Multi Interface Shoe. It also has standard mic/headphone jacks.

It offers 5GHz wifi, and 10GB/s USB-3 v2 wired transfer, plus a large robust HDMI socket. These work together to provide better tethered shooting, Live Stream and above all better video-conferencing and on-line proofing. It is an insult to say it's now a better webcam, as the resolution goes beyond that. Your remote presentations, viewings and Zoom meet-ups can now offer 4K. Add to this digital sound if you get an ECM-18M microphone with patterns to suit interviews, room environments and general scenes.

Mark Baber's Edinburgh set-up used model birds to demonstrate bird eye focus. The big screen showed how moving the camera didn't lose focus.



We're not really a video magazine, but the movie functions of the A7IV comprehensive and the only criticism will be that it's not a global shutter sensor and will have some rolling effects depending on how it's handled. There may also be lighting frequency banding in silent shutter mode and the higher end professional models remain the solution.

The video functions include a new Lens Profile parameter for Focus Breathing. This can happen with zooms or fixed focal lengths, and it's the slight change in angle of view which happens when a lens changes between far and near focus. It's expensive to design out of a lens optically, so this new solution of firmware based correction during filming is welcome. Only a few of the latest Sony lenses have a built-in profile which supports this.

When shooting video there's a new background and foreground depth of field mapping you can enable in the EVF. It's not really an alternative to focus peaking and not intended for manual lenses without communication to the processor. Large blocks of transparent orange (foreground) or blue (background) colour surround the focused subject which is clear of this overlay, though the 384 tiles used tend to impinge on shapes.

We must assume that despite its specification, this is a consumer model and may not count towards Sony Professional membership services – following the A7III in this respect.

The AF sensitivity is improved to -4 EV (ISO 100, f2) and ISO range is 100 to 51,200 with expansion to 50 or up to 204,800. Metering is down to -3 EV, and we won't try to suggest how AF can operate in half the light level the camera is able to meter for exposure! Auto can be set from 100 to 12,800 which is a good indication of a practical upper limits for sports, news, events and even weddings. While the A7RIV has the same range users tend to keep settings low. Looking at sample raw files and comparing them with similar speed shots on the A7RIV it looks as if the A7IV has a one-stop advantage at pixel level, but if you downsize the A7RIV file to 33 megapixels to match, around 1/3 to 1/2 stop.



Gary Hill's key points

At the roadshow events, Gary Hill demonstrated the camera and answered questions – whatever anyone visiting wanted to know about using it in practice. Gary is a judge and trainer with The Guild of Photographers and other societies and groups.



Here's Gary's take on the A7IV:

"Having been a Sony A7RIII user for three years, having used the A7RIV and also the A7III, I was looking forward to seeing the advances in technology that the A7IV brought to the table. Instantly it felt good in the hand, the slightly deeper grip than the previous model allowed for a very secure purchase on the hand.

"The menu system whilst changed slightly was intuitive and the rapid menu on the back made it easy to change settings on the fly. ISO performance was great, a stop or two better than the previous but what was most improved was the performance. The autofocus system was lightning fast – very, very obviously faster than the A7RIII and A7III and I could visibly see the difference.

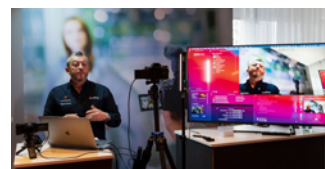
"The processor being faster also meant it tracked better and sharpness was unreal. Trying it with the Sony FE G-Master 50mm f1.2 it would go from infinity (out of focus) to focused at 1.5m in the time it took to depress the shutter. Performance was not much less on the Sony FE 24-105mm f4 G.

"The file size and resolution to me are optimal for the average working social photographer – 33 megapixels seems to hit the sweet spot for full frame, that means it has great dynamic range and detail. I wanted to not have to like or need this camera... but unfortunately, I need to have one – it's that good."

To follow Gary visit: <https://www.artoftheportrait.co.uk>



The depth of field indication when video shooting (shooting setup above) shows the background behind the Grand Marnier bottle overlaid with blue chequers while closer objects are covered with orange. Light blue and orange represent less blurred background and foreground zones.



Live Stream to a computer via USB enabled HD video capture and sharing over fast net connections. 4K means only 15 frames a second, but 1080p can be at up to 60fps. Using these does depend on the connection speed of everyone participating and 720p 30fps is also possible.

As for sharpness from a model with a lo-pass filter compared to an R series one without, there appears to be no visible loss. The in-camera JPEG/HEIC files are as good as you'd expect from careful raw conversion and the default sharpening adds to a very film-like colour and contrast rendering. There will be few complaints about skin tones.

AF speed and tracking are visibly faster, with Eye AF and face recognition holding subjects that turn in profile or even briefly leave the frame entirely then return (it remembers). Human, animal and bird eyes work like magic and the normal 'near eye' preference can be altered with left or right eye choice. The camera's buttons and controls can be configured to give rapid access to this, and setups can be saved to main dial M positions, menu retrieved, or saved to and loaded from card.

There's so much to this that it is hard to fit everything in – but this applies to all makes now. And then there will be, we assume, an A7RV and an A7SIV, A9III and even an A1II. But this is, for the moment, definitely that 'sweet spot'.



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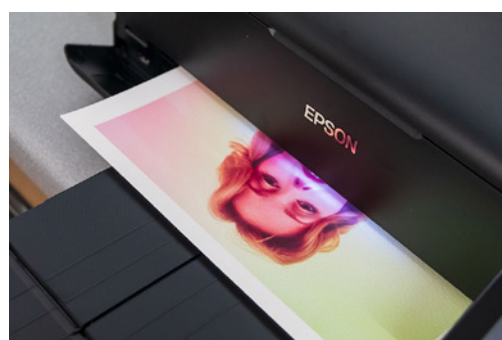


EPSON EcoTank ET-8550 A3+ all-in-one

For the last fifteen years and more it's been impossible for any normal printed magazine to run visual tests of the major photo and graphic arts inkjet printers. They use up to 12 inks and can reproduce colours which the ordinary litho press CMYK (Cyan, Magenta, Yellow, Black) inks can't yield. It's never been a problem to show scanned lab silver halide based prints because C-type emulsions use CMY with impure primary colours. There's no black, so C and Y get some neutral density added and also use slightly stronger dyes. When added up, the maximum density of all the colour layers produces a visual black.

Regular office-type CMYK inkjet printers never match photo lab prints all that well, as they use very pure colours. Some grey or black, or even a blend with other inks, helps moderate what would otherwise be very un-photographic rendering. Litho printing also uses the black ink especially for darker tones, where blending curves create UCR (Under-Colour Removal) and GCR (Grey Component Replacement). These use more black ink instead of mixing the primaries, and this means shadows and neutral midtones don't risk having unwanted colour tints from small variations in printing conditions.

Epson were the first inkjet printer maker to introduce Photo Black, Matt Black, Light Grey and Light Light Grey alongside Light Magenta and Light Cyan in the K3 inkset. LG and LLG when added to one of the blacks – Photo for gloss and lustre papers, Matt for Fine Art stocks – ensure that black



The EcoTank EY-8550 seen on a standard kitchen worktop depth, top left with top rear feed for A3, bottom left shows output tray automatically extended, middle left as delivered (blue tape which secures parts is easy to identify and remove). Top right, ink tank charging with iPhone app connected, three ink tanks filled and one in progress, two empty below. Bottom right, the paper output has an LED light to help you see the print emerging but it's a very blue source not ideal to see colours well. Below left, the six 70ml type 114 Claria ET ink bottles. The feed nozzle which slots into each ink tank is moulded as a key preventing the wrong inks being loaded.



and white prints have that same neutrality. Other ink sets can use extra Orange, Red and Green though these are mostly to help with proofing 'spot' Pantone ink colours which CMYK can't reach. Eight inks can be costly to replace as a set, 12 inks more so, though all these printers use separate inks not all-in-one cartridges. The Epson EcoTank printer series

launched a few years ago with CMYK office and home printers. In place of cartridges, EcoTank uses ink reservoirs which you keep topped up from bottles. This saves a great deal of electronic (chip) and plastic waste, and keeps the tubes to the heat-free low energy print heads full and free from airlocks. Anyone familiar with blocked or dry print heads and the quantity of

ink wasted flushing through and cleaning will know the benefit. Not only are the EcoTank Claria ET inks much lower in cost at around £15 per 70ml bottle, far less ink is wasted.

The EcoTank printer of most interest to photographers is the A3+ (13 x 19") ET-8550. There are others with photo printing ability, but don't buy blind as the model numbers are many and confusing. Some will only print on small photo paper, using plain paper for larger sizes. The ET-8550 is expensive at £799, but it's got a full photo capability. It has four paper feed methods in addition to a built-in printable CD/DVD tray. You can load postcard, 6 x 4" or 5 x 7" gloss photo paper into one tray, and A4 bond paper into the other. Without removing these, any paper from bond to heavy fine art and photo stock can be stacked or individually placed in the A3+ top feed (329 x 483mm). It seems to handle anything up to 330gsm, and for really thick stock, there's the option of rear flat feed which can handle up to 1.3mm thickness and 329mm wide by up to 100cm long (200cm when using Windows). There's no roll feed accessory and you need a long workbench.

The inkset used (code 114) is a regular dye-based CMY plus Grey, with a choice of two different blacks – BK which is a pigment-based matt black and PK which is an intense dye-based Photo Black. The dye-based photo set allows gloss (whether high, metallic, semi or any other) and lustre or pearl papers to print without any trace of bronzing, ink lay or change to the reflective quality of the paper. A 300 year dark storage life is stated – prints exposed to light will fade faster than with pigment inks.

The pigment black is used for document printing and added to the photo mix for fine art papers when 'Velvet Fine Art' is selected as the paper type. Two office printers were used for comparison alongside our A2+ vintage Epson P3800 – the Canon ip7250 and HP OfficeJet 7500A.

The little Canon which cost under £60 has dye CMYK plus a pigment black and for A4 office and small photo prints gets very close to the Epson standard, but probably not close enough for



Top: one difficult test shot from a run using PermaJet Titanium Gloss 300, the print under the GraphiLite is a good match to the BenQ screen, the three rejects on the right hand side were caused by the Apple AirPrint driver which does not use Colorsync properly (install the 'Series' driver!). Above: our composite test print file.

serious photo use as the colours are less vivid and the photo black d-Max visibly lower. It also left slight mechanical feed marks on the PermaJet Titanium Gloss 300 used for the tests. The HP had good colour accuracy on this paper and the deepest yellow ink of the three, resulting in the best differentiated greens, yellows, oranges and reds but the least neutral Macbeth checker grey patches and very

poor d-Max. The ET-5880 stood out for the intensity of black and neutrality of greys, and the best overall colour with the highest saturation on the gloss.

As dye-based prints, these were not expected to handle well and any trace of moisture on fingers, let alone an accidental coffee splash or drop of rain, can smear. The HP ink was worst, Canon next, and Epson best in this respect.

Colour management

Driver components were auto-installed by the printer when setting it up – a process painlessly handled using a smartphone to pair with the printer and share a sequence of operations between the phone and the fold-out touch screen of the ET-8550.

Our first tests on the ET-8550 used the Epson auto installed and

Permaget downloadable stock profiles. No other paper brands had ICC profiles we could find.

With Mac OSX Catalina on profiled iMac 27 and newly-updated *Photoshop 2022*, the results had a red cast despite using the right profile, media type and all other settings. The reason was that the auto installation uses the Apple AirPrint driver, which lacks full colour management and is intended for sRGB printing from the cloud and wifi devices.

I downloaded the Mac OSX full installer for ET-8550 drivers, utilities and scanning and ran this. Doing so restored normal Colorsync behaviour. The installer will show entries in the Systems Preferences Printers & Scanners Add Printer list including Bonjour Multifunction which as the name indicates offers printing and scanning. A further option allowed selection of the driver *Epson ET-8550 Series* instead of AirPrint. This brought up a better list of Epson papers in the Media Type menu and installed a set of ET-8550 Epson paper ICC profiles. Some reviews criticise the colour quality of this printer (or the inkset) but I suspect that's down to the Apple AirPrint driver. This does enable some other functions – voice activated printing, Kindle FIRE printing, and so on but for photographers the 'Series' option is the one to select.

The printer has an LED light in the exit slot so you can see the print as it emerges. It's rather blue and not a preview to trust!

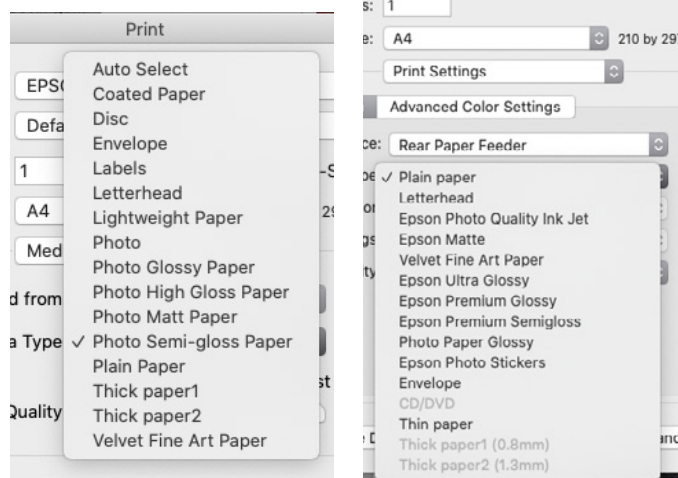
During the test I used *Adobe Photoshop 2022* and also *Affinity Photo*. Both took 3 minutes 30 seconds for a best quality A4 output – the ET-8550 is fast for document printing, but not for photo prints. The quality from both programs was identical.

Multi function

The ET-5880's 70ml full tank capacity ink bottles at under £16 each, £96 a full set, enable it to compete with office inkjets, and laser printers given the smear-proof pigment black. It will print on all the photo and fine art media I've got, and it will do this wirelessly from any machine on the network or from phone or tablet. It also has Ethernet and USB-B.



Above: the copier function used for four 6 x 4" prints on to one A4. Below: the driver you do NOT want to install for photo printing, AirPrint, on the left – select the 'Series' driver to get Colorsync and the more detailed list of Epson papers with installed ET-8550 ICC profiles.



Like my A3 HP multifunction it has an A4/Legal scanner built-in, but no document feeder. It comes with scanning and OCR software and it's got an SD card slot to print from or scan to, and a USB media socket. The scan interface pops up quickly and handles overview, cropping and adjustments well, scanning directly into the editing program.

It can auto-print duplex on plain paper without an attachment. For many years we tried colour laser printers, which always fell short of making good page proofs even when they occupied half the office. The Epson P3800 A2+ inkjet makes much better proofs but has exceeded its expected life by a decade, with frustrating paper mis-feeds and clogged nozzles.

The ET-8550 has a far more reliable paper feed mechanism. Only time will tell if it suffers print head problems but the low-energy heat free system should avoid constant nozzle checks and cleaning. It could be the only printer I need in future, it's light at

11.1kg and small enough to fit on a worktop depth with care to watch for the auto-opening output tray and the angled sheet feeder. The 6 x 4" Cassette 1 works well with self-adhesive address and postage labels (Royal Mail, eBay etc) using Envelope as the paper type setting.

The copying function is fast enough for documents, a few seconds, and you can also load photo papers. I tested it copying four 6 x 4" photo prints on to an A4. The colours shift a bit and it takes about 20 seconds using a much coarser ink dot than photo printing, so the results look slightly grainy. But – you can do it, and make quick photo paper copies of prints without scanning or re-photographing. The printer touch screen menu and software utility enable all kinds of multi-image prints and clever things like built-in calendar pages.

It is also a network attached storage server. Just plug a drive into the front USB socket, or insert a spare SD card, and it will pop up on your Mac or Windows network.

Cost over time

The list price of the ET-8550 is £779.99 inc VAT though the offer was £537 (£637 less double £50 cashback) from WEX in December. With none in stock we bought an *Opened Box* one (unused, and qualifying for full VAT reclaim) for £569 despatched immediately. OB items qualify for cashback deals so this was a real bargain at £469 inc VAT. The UK cashback offer is now £75 until January 31st. A full ink set is included and you won't waste any, it is impossible to fit the wrong colour bottle into each tank filling point and the right amount is automatically dispensed. About 10ml per colour is used to fill the tubes to the print heads, and after making 25 A4 tests I topped up the inks to the full mark by adding the ink left in each bottle. It looks as if 400-500 A4 prints can be made with a full set of inks, so the ink cost is around 20-25p per A4 after adding in one waste ink cartridge (Maintenance Box) at £22.

However, this isn't all that counts. Permaget's Artist Watercolour 250 (three sheets from their A3 Fine Art Sample pack) proved that very strong monochrome/toned-look prints can be made with a paper cost of £2.40. You might invest in a 12-ink printer and accept several times the ink cost per print if the results help those prints sell for £10 more. I've seen one report which suggests the ET-8550 qualifies, but it's not in the current Epson *Digigraphie* list which covers mostly Surecolor and P-series, with older models like my P3800 (once eligible) now excluded. But there's another side to using a higher end cartridge ink printer – when you've got one print to run off worth £30 in profit margin, and two ink carts announce they need replacing, you are into a £90 bill before you can print. EcoTank with visible ink levels, status monitoring and a 'sheets printed' counter makes this scenario unlikely.

The ET-8550 might be the one choice that can do everything you need from invoices to 13 x 19" gallery prints, scans, network storage and card reading. – David Kilpatrick



<https://www.epson.co.uk>



Where will your old cameras end up? In a curio cabinet, down at the dump, or in your hands loaded with film? There's even a club for keeping them working.

Tim Goldsmith has spent much of his working life in the photographic industry. From working in a central London studio straight from school, to marketing manager at Paterson and full time camera dealer. He is currently a self-employed photographic auction consultant. Tim is a long-time member of the Photographic Collectors Club of Great Britain (PCCGB) and the Stereoscopic Society and is a trustee of The Disabled Photographers Society. You can reach him at info@cameravalues.com or on Facebook as Monark Cameras <https://www.monarkcameras.com>

I saw on TV recently that just about every plastic toothbrush ever made still exists. If that wasn't bad enough, it must apply to other plastic items like point-and-shoot and other simple cameras. But, unlike what must be the mountain of toothbrushes out there, at least not all unwanted cameras end up floating around in our oceans. And that is thanks to two groups of camera enthusiasts – users and collectors.

Back in the early days of photography, the taking of photographs for pleasure was a rich man's pastime as cameras were expensive and a lot of time had to be invested in producing each image. For probably the first 50 or more years of photography, cameras were hand-made by craftsmen and could be easily repaired by your local carpenter. That's why a good proportion of these cameras are still around today.

From the turn of the 20th century and up to WW1 some cameras got much more sophisticated but at the same time simple, cheaper models were introduced, opening photography up to the masses. But the more advanced the camera, the more specialised the skills that were needed to keep them working, so if your basic camera gave up it was either consigned to the back of a cupboard or simply thrown away. Come the 1950s mass production brought the cost of basic cameras down, and then down again into the 1960s.

Then Kodak introduced their Instamatic range along with 126 cartridge film, then 35mm compact cameras were all the rage, followed by 110 cameras, then Disc cameras and the APS system. As many of these cameras were cheap and mostly plastic, people were still throwing away many of their old models, especially when upgrading to an SLR system.

Next came high-end autofocus cameras, the digital compact revolution and now we are into the 2nd and 3rd generation of DSLRs. But, like fashion, photography goes through phases and some cameras that were once ignored are now sort after by users. A few years ago, a friend of mine who sells cameras in London's Portobello Road used



Some cameras have a value or a level of construction which means they will always be kept, whether to collect or use – above, Leica CM compact and Houghton Victo plate camera. Some genres of film camera have great appeal for practical use today – the Olympus Pen half-frames (upper picture) take 72 pictures per 35mm roll. The Minox 35 polycarbonate bodied full frame 35mm ultra-compact sparked off similar models from the USSR, Germany and Japan with examples from Kiev, Chinon, Balda, Voigtländer and Ricoh included in the lower photo.



to be desperate for any Polaroid cameras he could find. Now, with the exception of the SX70, he can't give Polaroids away, but he can't get enough 35mm compact cameras to satisfy demand. And these are not just top of the range compacts like the Contax T2 or Leica CM, but simple half-frame cameras and compact cameras with a modest zoom lens and few other frills. Luckily for those of us still involved with the pre-owned market, the vast majority of users for these cameras are under 30 – and they love shooting in black and white!

In the mid 1970s, saving and talking about "old" cameras was not as well-known as it is today, so a small group of like minded collectors got together to form the **Photographic Collectors Club of Great Britain:**

<https://www.pccgb.net>

Now with around 750 members worldwide the club promotes the collecting and using of all types of photographic equipment as well as the images they create. The club prides itself on the various research projects produced, and various articles by members are published throughout the year in their nine magazines.

Many film formats from 127 right up to 220 are available new once more, and most other sizes can be found on the secondary market, so don't dump (a.k.a. 'recycling centre') that old camera, get out and use it. If that's not practical, start a collection as old cameras are much better lined up on a shelf than in a hole in the ground – where they could remain forever!





The power to change our world

The world is a very large place. The human population that live upon its surface are so small in comparison to their environment. However, it is becoming more and more obvious that these small creatures make a significant difference to the climate and environment around them.

The natural order has been in place for millions of years and is astoundingly self-regulating... but things are changing. Our everyday lives are full of decisions that may be causing irreparable damage to the planet that we live upon.

So, as photographers, we should ask ourselves; how can we do anything at all about the changes that are happening around that are damaging the environment?

What positive impact can we have to change awareness and make things better?

Some may say that we can do very little, however, I believe differently.

As photographers, we have a great power to bring awareness in a way that is easily and quickly understood. We can create striking images that make people think about how we are living and highlight the effects of our actions.

In the days of endless, daily social media feeds the average human is exposed to around 5,000 images a day. With this comes a fantastic opportunity to promote issues that can be seen by millions.

If there's a message to be said, then eye-catching, visually stimulating imagery is an amazing way to grab the viewers' attention and make people stop and think about what they are seeing.

This image is a great example of how a quirky theme can grab

the viewers' attention in a relatable way whilst simultaneously raising awareness.

Whilst slightly surreal, the fact remains that the trees literally allow the earth to breathe. The damage to these lungs is obviously human-made and the fact that it is directly relatable to human anatomy reinforces the link between humans and the planet and environment.

There are numerous literary references from religious texts right through to Marvel Comics that clearly state – with great power comes great responsibility. Let's make the most of the opportunities we have and responsibly harness our power to deliver strong visual messages that can raise awareness and make a difference..

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<https://www.photoguild.co.uk>

Guild Annual Awards and two-day Photohubs

Guild members amongst our readers will have received information about the Guild Annual Awards and dinner on February 5th 2022. This event at Crewe Hall is accompanied by two days of photo training which are open to all readers – you do not have to be a member, to stay at the hotel or to book for the awards dinner. The cost for the general Friday or Saturday programmes separately is £45 per day, and there are additional specialist workshops which can be booked. All the details are clearly set out in one web page with booking on-line:

[HTTPS://PHOTOHUBS.CO.UK/20801-2/](https://photohubs.co.uk/20801-2/)

Guild Trade Partners & membership benefits

ALAMY

The leading online photographic library for stock images. Guild members earn the first £500 commission free. <https://www.alamy.com>

APPLESTORE

Save up to 10% in store or online, as well as on refurbs and offers. www.apple.com/uk

CEWE

The largest European producer of photobooks is now available in the UK pro market. Guild members get an exclusive 20% off any CEWE photobook and wall art. <https://www.cewe-photoworld.com>

COLORWORLD IMAGING

A full product range and sample deals available, plus a special schools photography service. <https://www.colorworldimaging.co.uk>

DATACOLOR SPYDER

Computer display colour calibration solutions. Guild members receive 20% savings. <https://www.spyder.datacolor.com>

DIGITALAB

Digitalab deliver high quality printing, frames and presentation products. Guild members – 50% OFF any sample products. <https://www.digitalab.co.uk>

EPSON

One of the largest manufacturers of printers, projectors and much more. <https://www.epson.co.uk>

GURUSHOTS

Join the daily photo challenges, improve your photography and get rewarded. <https://www.gurushots.com>

HANDPAINTED BACKDROPS

Suppliers of stunning bespoke made backdrops, discounted for members. <https://handpaintedbackdrops.co.uk/>

HAHNEMÜHLE FINEART

The oldest paper company in Europe that lives and breathes paper. 10% discount for Guild members. <https://www.hahnemuehle.com>

HANDEPAY

Guaranteed savings on card processing fees. Discounted quotes for Guild members. <https://www.handepay.co.uk>

INFOCUS PHOTOGRAPHY INSURANCE

Unique savings for Guild members with this highly respected insurance company. <https://www.infocusinsurance.co.uk>

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10% off THE Photo and Video Editing Console for photographers and videographers, for faster and more creative editing. <https://www.loupedeck.com>

LOXLEY COLOUR

Scottish professional imaging lab with a worldwide reputation. <https://www.loxleycolour.com>

nPHOTO

Special deal exclusively for Guild members of up to 60% discount. <https://www.nphoto.co.uk>

ONE VISION IMAGING – 30% OFF FIRST ORDER

Special offers for Guild members including 30% discount off your first order. <https://www.onevisionimaging.com>

PIXSY – ACT AGAINST COPYRIGHT INFRINGEMENTS

Special Guild Member offer now worth £350 a year! <https://www.pixsy.com>

PHANTOM FLIGHT DRONE SCHOOL

Brilliant Guild discounts of up to 20% off Drone courses, lessons and holidays. <https://www.phantomflightdroneschool.co.uk>

PHOTO-SENSORY

A new pre-school education service which offers five different class types. Guild members can be official photographers to these. *Contact Guild HQ.*

SIM IMAGING

Guild Member only discount 10%. <https://www.simlab.co.uk>

SHUTTERTAX

The online accounting option for photographers with 20% discount for The Guild. <https://www.shuttertax.co.uk>

UK PRINTED PENS

Special discount for Guild members of 20%. <https://www.ukprintedpens.co.uk>

VISION MEDIA DESIGN UK

Websites that work for you. Guild members save £95 on all websites. <https://www.visionmedia.design>

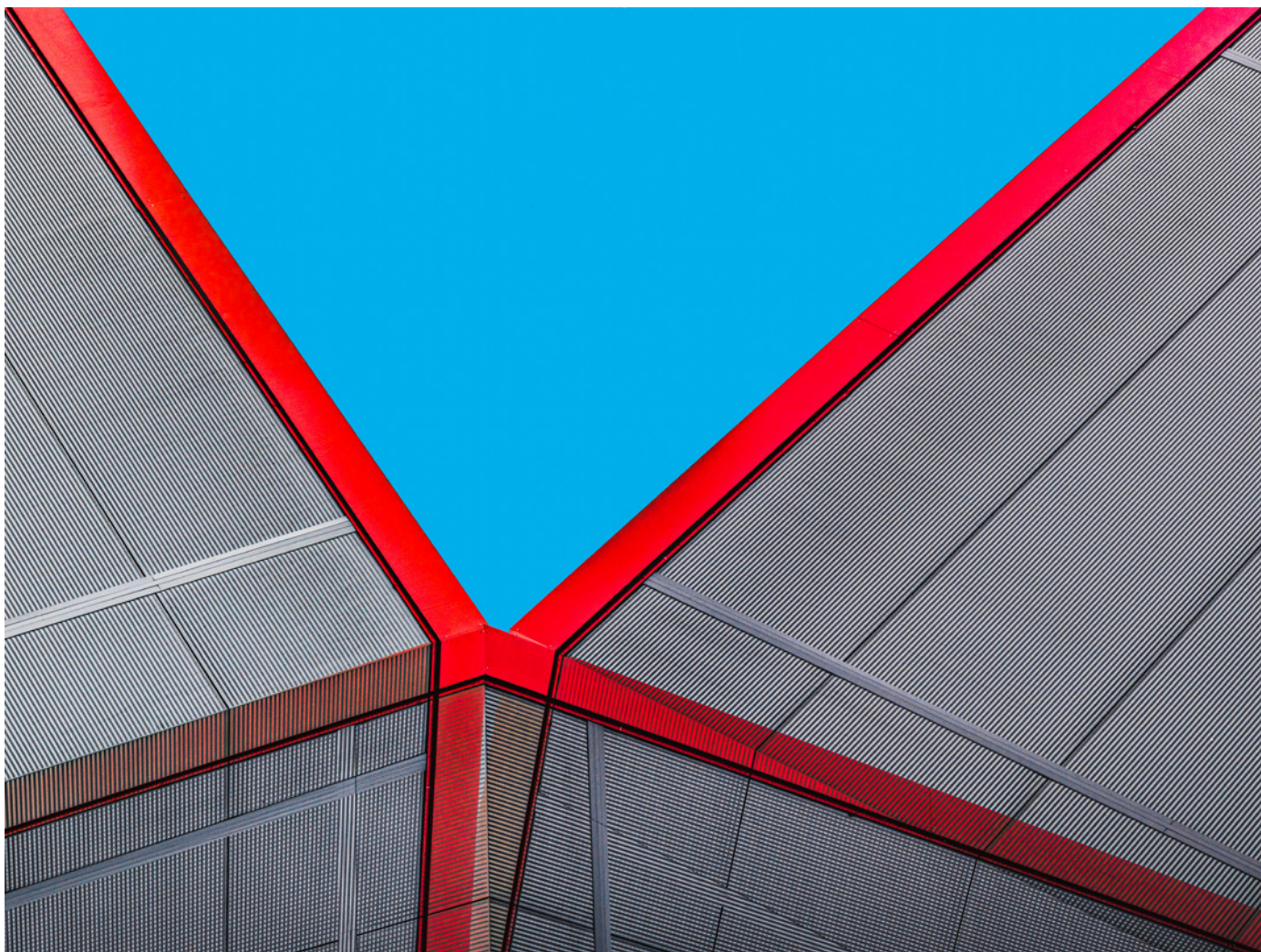
CAMERACRAFT

REARVIEW



It's time for a couple of seasonal images from the Guild of Photographers Awards to open this Rearview Gallery section. Above, by **Helen Trust**, Buckinghamshire landscape and travel specialist whose web pages reveal a great range of very perfect scenes. Canon 5D MkIV, 16-35mm f2.8 at 35mm, 1/800s at ISO 400. Below, photographed in Svalbard by **Ali Asplin** – Nikon D850, 24-70mm f2.8 at 42mm, 1/400s at ISO 400. The Guild Awards run monthly for 10 months of the year and attract thousands of entries. These images are both Bronze award winners – standards are very high.





We like to cover all the angles! Here are two compositions from the Awards which have something in common. Above, by **Cliff Spooner**, using the Canon EOS R5 with 24-105mm f4 L IS USM lens at 105mm and f5.6, 1/2000s at ISO 100. Below, another image from **Helen Trust** with not a reflection out of place, perfect geometry and sharpness and a very subtle colour palette. Canon EOS 5D MkIV, 16-35mm f2.8 wide open at 16mm, 1/50s at ISO 400.





If you never write to anyone or keep a journal because you don't have the time, take a leaf out of **Andrew Ford's** book. Andrew (of Perrymanford Photography – <https://www.facebook.com/Perrymanfordphotography/>) scooped two Guild of Photographers Gold awards with these still life compositions. The pen and writing book was taken using a Fujifilm X-T2 with XF 80mm f2.8 R LM OIS WR Macro, 1/250s at f16, ISO 200, studio flash. The watch was composed using the same camera and lens, 1/170s at f16, ISO 250, studio flash.





Free to read online – Creative Light bi-monthly e-magazine –
<https://tinyurl.com/guildCL>

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GUILD AWARDS AND PHOTOHUBS – FEBRUARY 2022

EACH YEAR the Guild of Photographers creates a weekend of 'pure photography magic' – bringing together amazing photographers to talk about their work and achievements along with providing useful tips for you to learn from and apply to your own practice. There is a main stage set up in the Arnage Suite at Crewe Hall, Staffordshire, along with workshops that run alongside throughout the stunning Jacobean mansion. There is always a 20x16 print competition to top the week-end off, and this year, a special challenge in place too. You will find the link to everything on p46 and below.

Day one is Friday February 4th 2022, featuring talks of pet photography, macro photography, master craftsman panels and judging! Yes for the final talk of the day, you will be learning about and gaining a thorough insight into how judges judge photography competition images.

There is a workshop on Friday, on Creative Wedding Photography including some outdoor Twilight shooting; this is a full day course with none other than the incredible Chris Chambers; architecture, twilight images, creative flash – as featured in *Cameracraft*.

We have another day of training with Chris Chambers available the day before (Thursday 3rd February 2022) in Crewe, at a venue close by (that is much less grand) where you will learn how to take extraordinary shots at an ordinary venue.

Day Two is Saturday February 5th 2022, with talks of travel photography, packing personality into your portraits, getting composites just right and the awe inspiring Print Competition.

Workshops on the Saturday morning are by Neil Bremner with Product Photography, and something equally as different – a Motorbike workshop with Michelle Szpak. Both demonstrate epic lighting set ups.

Full programme and booking:
<https://photohubs.co.uk/20801-2/>

Any queries, contact info@photohubs.co.uk, or go direct to Rebekah on rebekah@photoguild.co.uk.

A little contest

In this issue, there are many photographs which look 'created' or montaged when they are not. But there's one picture which is not a photograph at all. See if you can spot which one, and put your answer on the **F2 Cameracraft Facebook Group** (no 36038656784). We'll draw one correct answer by the end of January and find a suitable prize!

CAMERACRAFT

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